

CHOIR Gallery 1051

THE
NATIONAL LYRE:
A
NEW COLLECTION OF SACRED MUSIC,
CONSISTING OF
PSALM AND HYMN TUNES,
WITH A CHOICE SELECTION OF
SENTENCES ANTHEMS, AND CHANTS;
DESIGNED FOR THE USE OF
CHOIRS, CONGREGATIONS, AND SINGING SCHOOLS.

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By S. P. TUCKERMAN, S. A. BANCROFT, & H. K. OLIVER.  
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BOSTON:
PUBLISHED BY WILKINS, CARTER, AND COMPANY.

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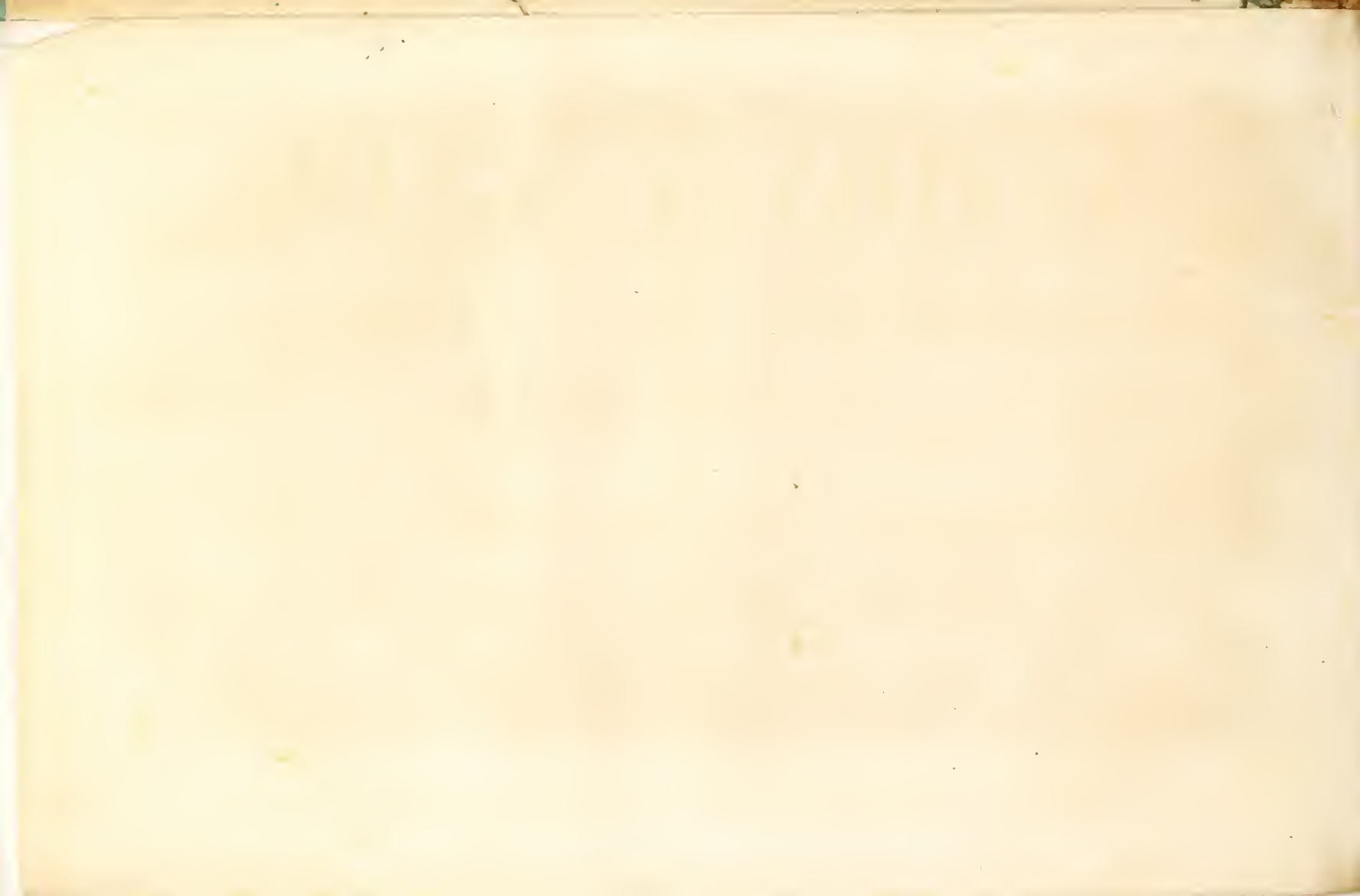
P. L. Fitzgerald
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1848.

# PREFACE.

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A New Collection of Church Music is presented for the use of the Choir, of Singing Schools, of the Congregation, and of the Family Circle. Many of the compositions contained in it, have been written expressly for the work. Of others, a material and very valuable portion, has been derived from approved standard works, not generally known or used in this country; and a portion consists of Tunes which have, from remote time, been hallowed by the voice of praise, and which can never fade from the use or the memory of worshipping assemblies. There are also, added, compositions by the Editors, some of them new, and some taken from other collections, and inserted here by permission.

It is a prominent object of the present work, to place distinctly before the public, music partaking specially of a more strict and ecclesiastical character. It is often said, that the legitimate effects to be expected from Church music, are not fully realized from much now in common use. Standard old English and German Tunes seem to have been laid aside for others of a less dignified and sacred character, and which make but feeble impression upon the minds of the congregation.

Certain Tunes in the Collection are not intended to be introduced into the public service of the Church. They are for practice in the Singing School, and for use in the Family and Social Circle. These are distinguished by an asterisk.

As it was the design of the Editors to offer a work considerably cheaper in price, than those in general use, and, at the same time, so comprehensive as to supply the substantial wants of the Singing School, as well as of public worship, it was deemed advisable to omit the elementary matter, usually prefixed to works of this class. The custom of teaching music orally and by the use of the Blackboard, now so common, if not universal, as well as so effective, is believed fully to justify the omission.

For the convenience of organists, a condensed score will be found in the Treble and Bass staves. The marks of expression usually prefixed to tunes are omitted, as the proper style of performance will vary with the varying Hymn, and the true characteristic of any tune may be readily known on performance.

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Entered, according to Act of Congress, in the year 1843, by WILKINS, CARTER, & CO., in the Clerk's Office of the District Court for the District of Massachusetts.

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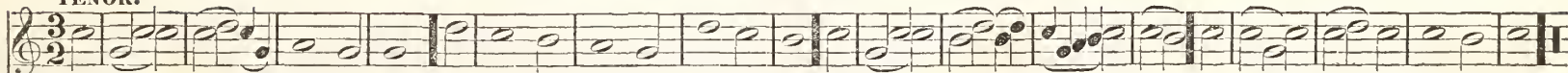
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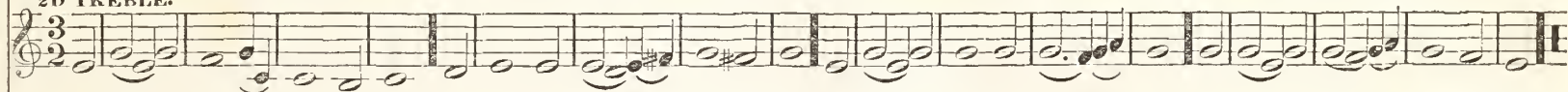
**BENEVOLENCE. L. M.**

EDWARD HODGES, MUS. DOC.  
Director of the Music of Trinity Church, New-York.

TENOR.



2D TREBLE.

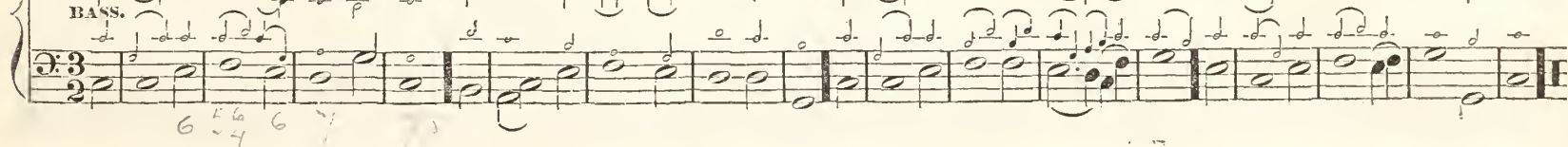


For thee, O God, our con-stant praise In Zi - on waits, thy cho-sen seat; Our promised al - tars there we'll raise, And all our zeal-ous vows com-plete.

1ST TREBLE.



BASS.



## ALL SAINTS. L. M.

God of the Sabbath hear our vows, On this thy day with - in thy house, And own as grateful sac - ri - fice The songs that in thy tem - ple rise.

## WEBBE. L. M.

S. WEBBE.

No sooner I my wound disclosed, The guilt that tor-tured me with - in, But thy for-give-ness in - ter-posed, And mer-cy's heal-ing balm pour'd in.

# FEDERAL STREET. L. M.

H. K. OLIVER.

7

See gentle patience smile on pain— See dying hope re - vive a - gain ; Hope wipes the tear from sorrow's eye, While faith points upward to the sky.

# NAZARETH. L. M.

S. WEBBE.

O thou to whose all searching sight, The darkness shi - neth as the light, Search, prove my heart, it looks to thee ; O burst its bonds and set it free.

## ASCRPTION. L. M.

S. A. BANCROFT.

E - ter - nal God, ce - les - tial King, Ex - alt - ed be thy glô - rious name ; Let hosts in heav'n thy prais - es sing, And saints on earth thy love proclaim.

## FRANKFORT. L. M.

Arranged by  
JOHN H. CORNELL, JR., New-York.

Saviour! when night involves the skies, My soul, a - dor - ing, turns to thee : Thee, self - a - bas'd in mor - tal guise, And wrapt in shades of death for me.

# OMNISCIENCE. L. M.

Arranged from SPOHR,  
by S. P. TUCKERMAN.

9

Thou, Lord, by strictest search hast known, My ris-ing up and ly-ing down, My se-cret tho'ts are known to thee, Known long be-fore conceived by me.

# WILLCOX. L. M.

Arranged by S. BANCROFT,—  
From the Oratorio of the Ascension, by DR. ELVEY.

E - ter-nal source of ev'-ry joy! Well may thy praise our lips em-ploy, While in thy tem-ple we ap-pear, To hail thee sov'reign of the year.

[2]

## OLIVET. L. M.

WEBBE, Sen'r.

To thee I will ad - dress my prayer, To whom all praise we just - ly owe ;— So shall I by thy watch - ful care, Be guarded safe from ev' - ry foe.

## VESPER. L. M.

H. K. OLIVER.

A - noth - er fleeting day is gone, Slow o'er the west the shadows rise ; Swift the short stealing hours have flown, And night's dark mantle veils the skies.

# RESIGNATION. L. M.

S. P. TUCKERMAN.

11

1. O that my load of sin were gone, O that I could at last sub-mit At Je-sus' feet to lay me down, To lay my soul at Je-sus' feet.

2. Rest for my soul I long to find, Sa-viour of all, if mine thou art, Give me thy meek and low-ly mind, And stamp thy im-age on my heart.

# GERMANY. L. M.

From BEETHOVEN.

Soft-ly the shades of evening falls, Sprinkling the earth with dew-y tears, While nature's voice to slumber calls, And si-lence reigns amid the spheres.

## COMMUNION. L. M.

Subject from BEETHOVEN.

Far from my thoughts, vain world be gone; Let my re - li - gious hours a - lone: From flesh and sense I would be

## BISHOPTON. L. M.

C. D. HACKETT,  
England.

free, And hold com - mu - nion, Lord, with thee. My heart its no - blest theme has found, O

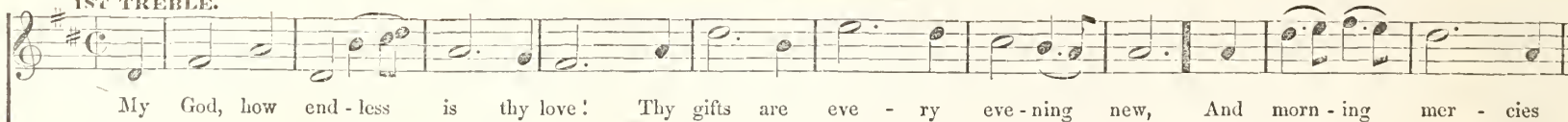
thou, with roy - al splen - dor crown'd: Mes - si - ah! taught thy power to know, How shall my mouth with praise o'er - flow.

# INVOCATION. L. M.

Arranged from a Choral, in Mendelssohn's  
St. Paul, by S. P. TUCKERMAN.

I can-not live with-out thy light, Cast out and banished from thy sight, Thy ho - ly joys my God re - store, And guard me, that I fall no more.

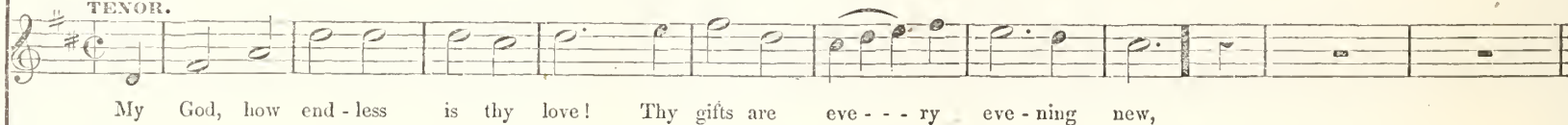
## 1ST TREBLE.



## 2D TREBLE.



## TENOR.



## BASS.



## ORGAN.



from a - bove, Gent - ly dis - til like ear - ly dew, Gent - ly dis - til . . . . like ear - ly dew.

from a - bove, Gent - ly dis - til like ear - ly dew, Gently dis - til . . . like ear - ly dew.

Gent - ly dis - til like . . ear - ly dew, Gent - ly . . . . . dis - til like ear - ly dew.

from a - bove, Gent - ly dis - til like ear - ly dew, Gent - ly . . . . . dis - til like ear - ly dew.

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, one for the treble clef (top) and one for the bass clef (bottom). The key signature is one sharp (F#), and the time signature is 4/4. The melody is written in the treble staff, and the accompaniment is in the bass staff. The music consists of 12 measures. The first measure has a treble clef and a key signature of one sharp. The second measure has a bass clef and a key signature of one sharp. The third measure has a treble clef and a key signature of one sharp. The fourth measure has a bass clef and a key signature of one sharp. The fifth measure has a treble clef and a key signature of one sharp. The sixth measure has a bass clef and a key signature of one sharp. The seventh measure has a treble clef and a key signature of one sharp. The eighth measure has a bass clef and a key signature of one sharp. The ninth measure has a treble clef and a key signature of one sharp. The tenth measure has a bass clef and a key signature of one sharp. The eleventh measure has a treble clef and a key signature of one sharp. The twelfth measure has a bass clef and a key signature of one sharp. The score is written in ink on aged paper. There are some corrections and erasures visible in the handwriting. The title 'The Rose Tree' is written at the top of the page. The lyrics are written below the staves. The score is a simple, folk-style melody.

## WINCHELSEA. L. M.

PRELLEUR.

For they that far from Thee remove, Shall in - to sud-den ru - in fall; If af - ter oth - er Gods they rove, Thy vengeance shall de-destroy them all.

## WINCHESTER. L. M.

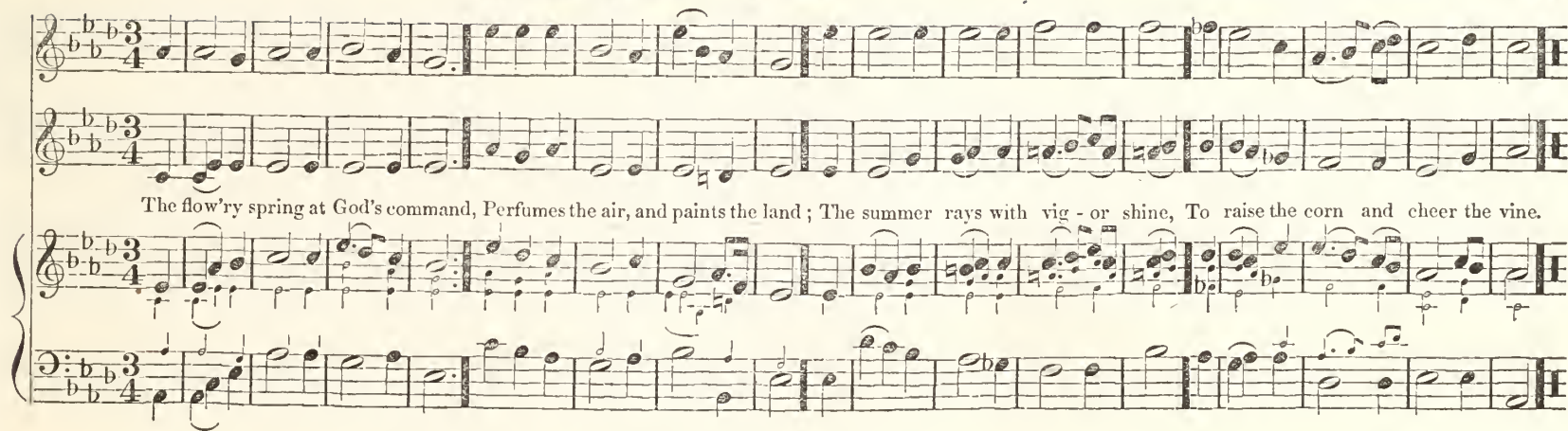
DR. CROFT.

Who can His migh-ty deeds ex - press, Not on - ly vast, but num-ber-less? What mor-tal el-o-quence can raise, His trib-ute of im - mor-tal praise.

\* HARVEST. L. M.

Arranged from Beethoven,  
by S. A. BANCROFT.

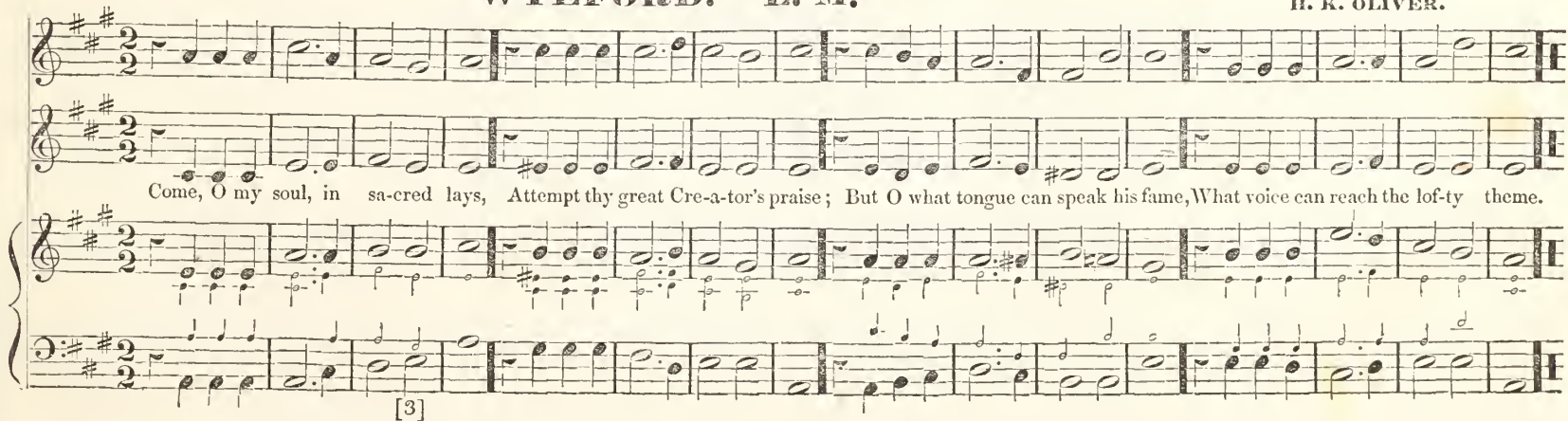
17



The flow'ry spring at God's command, Perfumes the air, and paints the land; The summer rays with vig - or shine, To raise the corn and cheer the vine.

WYEFORD. L. M.

H. K. OLIVER.



Come, O my soul, in sa-cred lays, Attempt thy great Cre-a-tor's praise; But O what tongue can speak his fame, What voice can reach the lof-ty theme.

## LINTON. L. M.

G. K. JACKSON, Mus. Doc.

Ye that in might and pow'r ex - cel,— Your grate - ful sac - ri - fice pre-pare ;— God's glo - rious ac - tions loud - ly tell,

## OLD ST. GEORGE'S. L. M.

STANLEY.

His won - drous pow'r to all de - clare.

For thee, O Lord, our con - stant praise, In Zi - on

waits, thy cho - sen seat, Our prom - ised al - tars there we'll raise, And all our zeal - ous vows com - plete.

# **PENITENCE. L. M.**

S. P. TUCKERMAN.

Break off my yoke of in-bred sin, And fully set my spir - it free, I cannot rest till pure with-in, Till I am wholly lost in thee.

## STONEFIELD. L. M.

STANLEY.

The floods, O Lord, lift up their voice, And toss the troubled waves on high; But God a - bove can still their noise, And make the angry sea com-ply.

## AVON. L. M.

J. H. C., Jr.

O thou, to whose all-searching sight, The darkness shineth as the light, Search, prove my heart, it looks to thee, O burst its bonds and set it free.

# SUPPLICATION. L. M.

S. P. TUCKERMAN. 21

At anchor laid, remote from home, Toiling, I cry, sweet spir - it come : Ce - les - tial breeze no lon - ger stay, But swell my sails, and speed my way.

# PYRTON. L. M.

O praise the Lord in that blest place, From whence his goodness largely flows ; Praise him in Heav - en, where his face, Un - veil'd in per - fect glo - ry shows.

## ETON. L. M.

DR. ELVEY :  
Organist, Chapel Royal, Windsor.

Heaven is a place of rest from sin, But all who hope to en - ter there, Must here, that ho-ly course be - gin, Which shall their souls for rest pre-pare.

## BABYLON STREAMS. L. M.

Arranged by V. NOVELLO.

So fades the love-ly blooming flow'r, Frail smiling sol-ace of an hour; So soon our transient comforts fly, And pleasure on - ly blooms to die.

# ANGEL'S HYMN. L. M.

Arranged by  
EDWARD HODGES, Mus. Doc.

23

Let me with light and truth be blessed; Be these my guides to lead the way, Till on thy ho-ly hill I rest, And in thy sa-cred tem-ple pray.

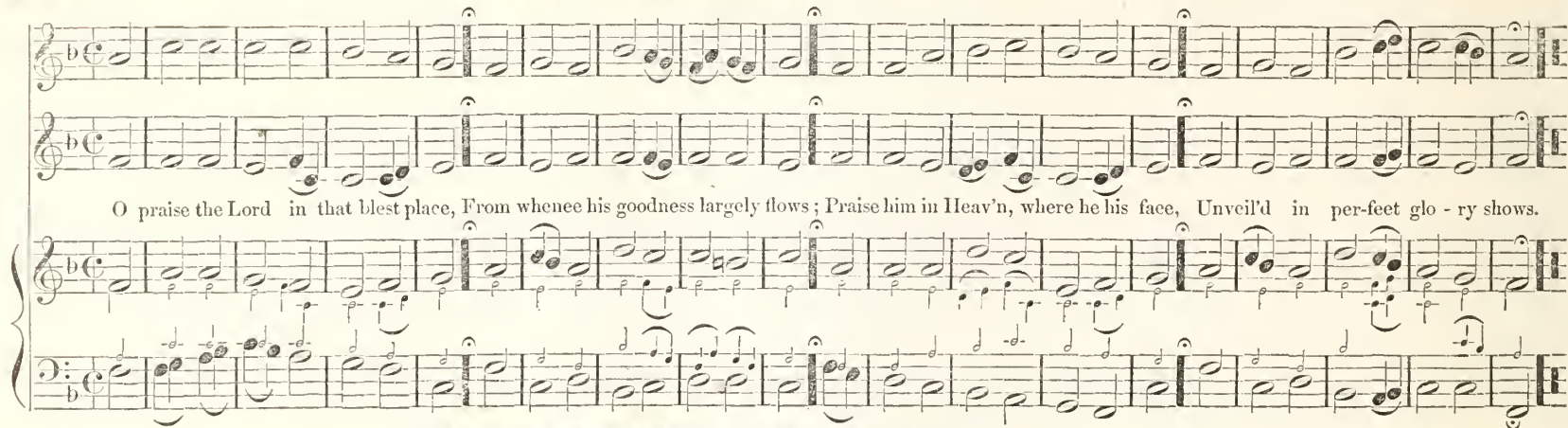
# ANGEL'S HYMN. L. M.

Another Arrangement,  
By the same Author.

Then will I there fresh al-tars raise, To God, who is my on-ly joy; And well tuned harps with songs of praise, Shall all my grate-ful hours em-employ.

**GLOUCESTER. L. M. (MAJOR.)**

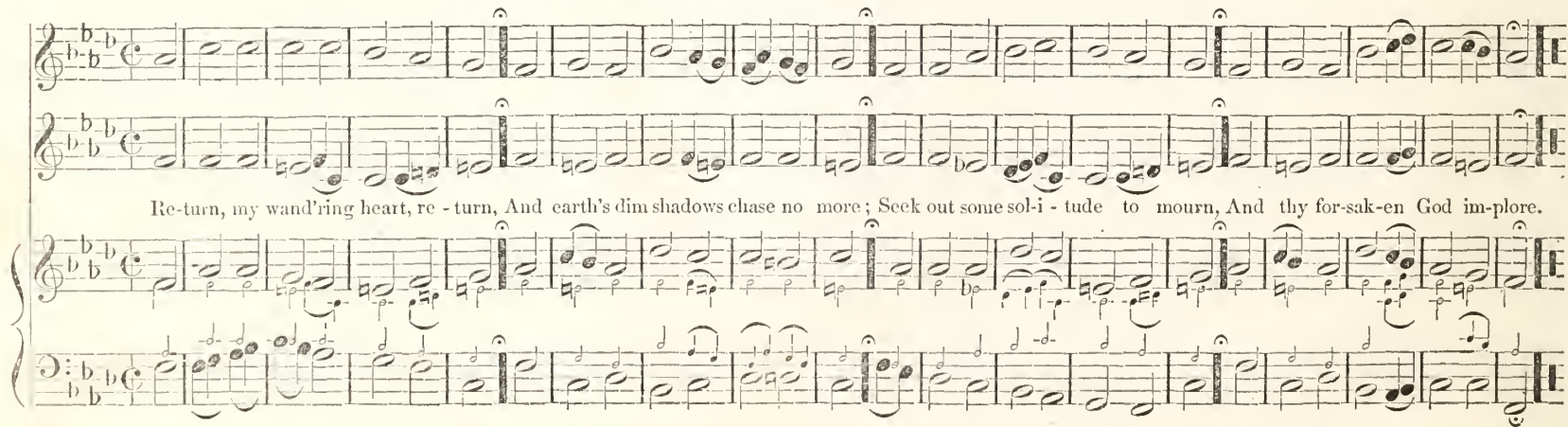
EDWARD HODGES, Mus. Doc.



O praise the Lord in that blest place, From whence his goodness largely flows; Praise him in Heav'n, where he his face, Unveil'd in per-fect glo - ry shows.

**GLOUCESTER. L. M. (MINOR.)**

EDWARD HODGES, Mus. Doc.

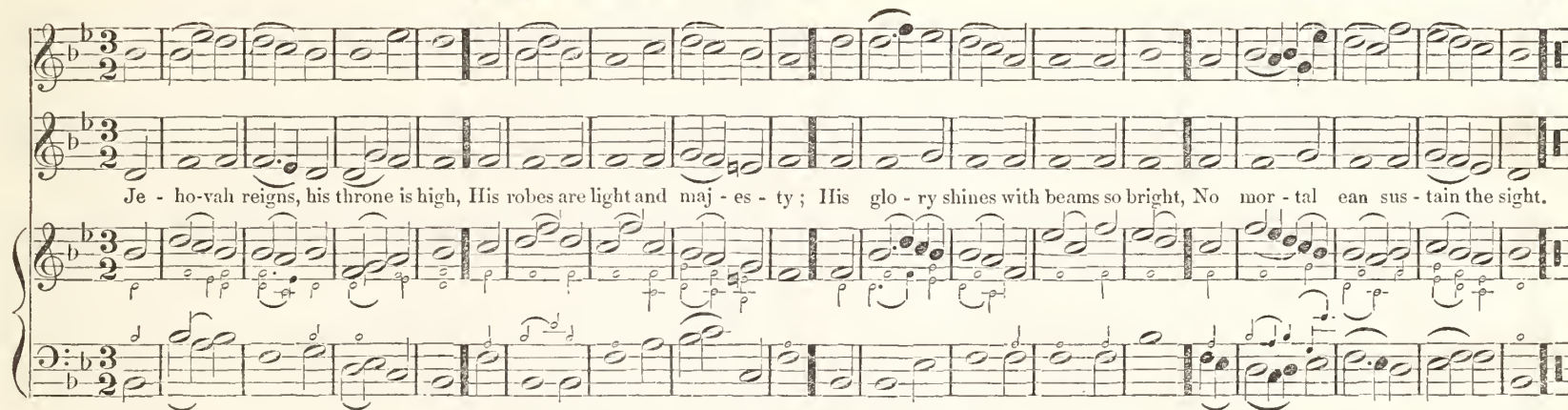


Re-turn, my wand'ring heart, re - turn, And earth's dim shadows chase no more; Seek out some sol-i - tude to mourn, And thy for-sak-en God im-plore.

# ATLANTIC. L. M.

GEO. OATES,  
Charleston, S. C.

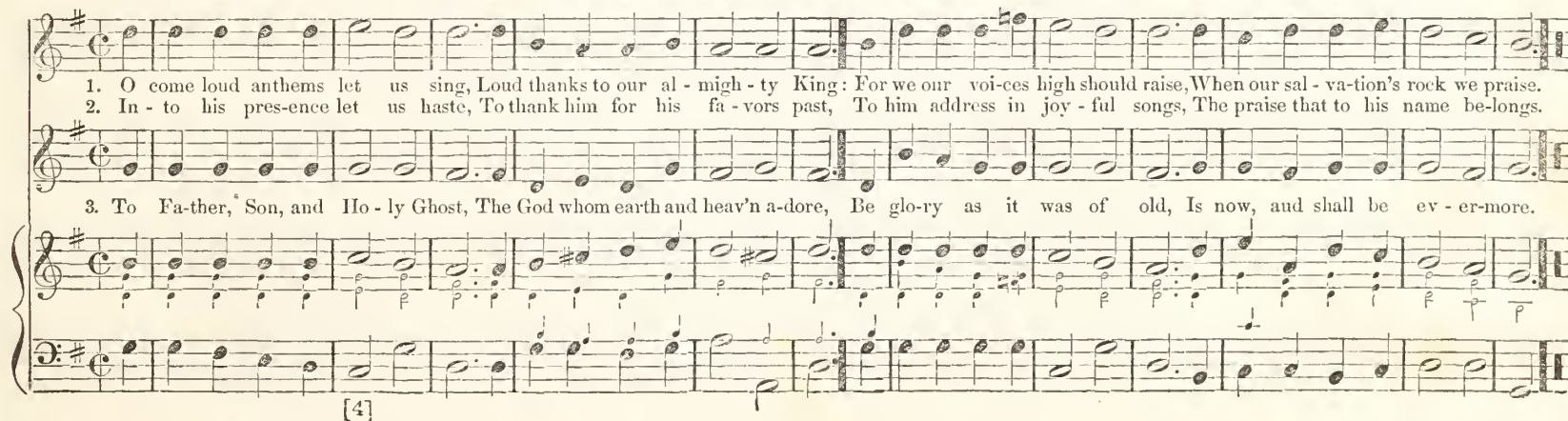
25



Je - ho-vah reigns, his throne is high, His robes are light and maj - es - ty; His glo - ry shines with beams so bright, No mor - tal ean sus - tain the sight.

# HOWARD'S CHANT. L. M.

S. P. TUCKERMAN.



1. O come loud anthems let us sing, Loud thanks to our al - migh - ty King: For we our voi - ces high should raise, When our sal - va - tion's rock we praise.  
2. In - to his pres - ence let us haste, To thank him for his fa - vors past, To him address in joy - ful songs, The praise that to his name be - longs.  
3. To Fa - ther, Son, and Ho - ly Ghost, The God whom earth and heav'n a - dore, Be glo - ry as it was of old, Is now, and shall be ev - er - more.

When I sur-vey the wondrous cross, On which the Prince of glo-ry died, My rich-est gain I count as loss, And pour contempt on all my pride.

## OMNIPRESENCE. L. M.

Arranged in part from Haydn,  
by H. K. OLIVER.

There is a God all nature speaks, Thro' earth and air, and seas and skies: See, from the clouds his glo-ry breaks, When the first beams of morn-ing rise.

\* MORNING. L. M.

H. K. OLIVER, 27

1. In sleep's se-re-ne, ob - li-vion laid, I safe-ly pass'd the si - lent night; A-gain I see the break-ing shade, And drink a-gain the morn-ing light.

2. A deep - er shade will soon im - pend, A deep-er sleep mine eyes oppress; Yet then thy strength shall still defend, Thy goodness still de - light to bless.

THE OLD 100th. L. M.

1. With one con-sent let all the earth To God their cheer-ful voi-ces raise; Glad homage pay with aw-ful mirth, And sing be-fore him songs of praise.

2. Con-vine'd that he is God a - lone, From whom both we and all pro-ceed: We whom he choos-es for his own, The flock that he vouch-safes to feed.

3. To Fa-ther, Son, and Ho-ly Ghost, The God whom earth and heav'n a - dore: Be glo-ry as it was of old, Is now, and shall be ev - er - more.

## ROCKINGHAM. L. M.

The Words by  
BISHOP KEN.

New grace, O Lord, new life im - part—Fresh ar - dors kin - dle in my heart; One ray of thine all quick'ning light,

\* GARDNER. L. M.

Arranged from VIOTTI.

Dis - pels the sloth and elouds of night.

How pleas - ant, how di - vine - ly fair, O Lord of

# PROTECTION. L. M. 29

S. P. TUCKERMAN.

Hosts thy dwellings are.—With strong de-sire my spir - it faints, To meet th'assembly of thy saints.

The first system of the musical score for 'Protection'. It consists of two staves for the vocal parts (Soprano and Alto) and a grand staff for the piano accompaniment. The key signature is B-flat major (two flats). The vocal parts enter with a half note, followed by a series of eighth and sixteenth notes. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

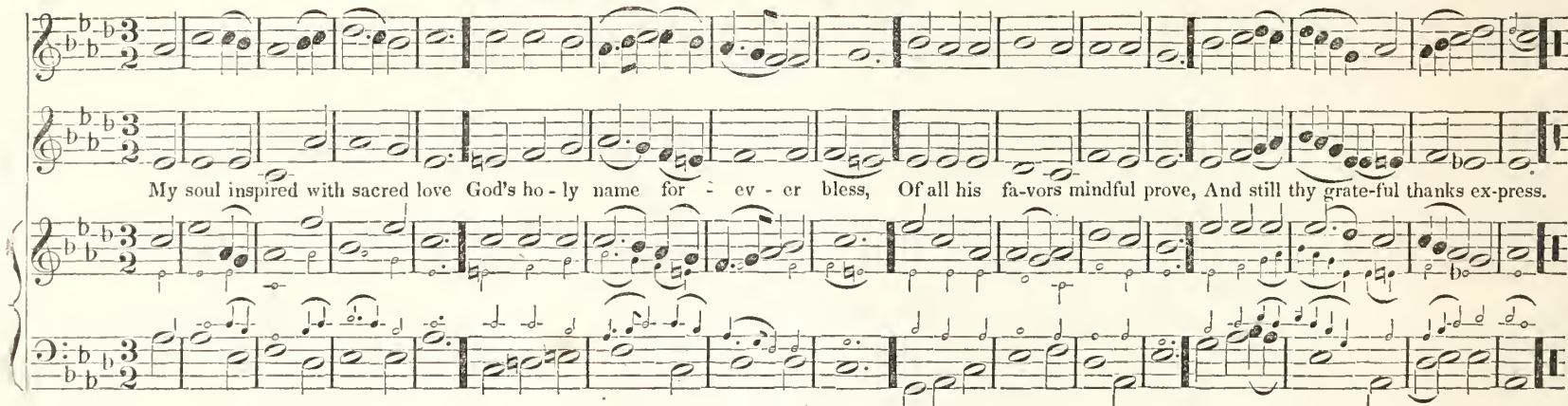
See, the good Shepherd gently leads

The second system of the musical score. The vocal parts continue their melody, and the piano accompaniment features more complex chordal textures and arpeggiated figures. The system concludes with a double bar line.

His wand'ring flocks to ver - dant meads, Where peace-ful riv - ers, soft and slow, A - mid the ver - dant land-scape flow.

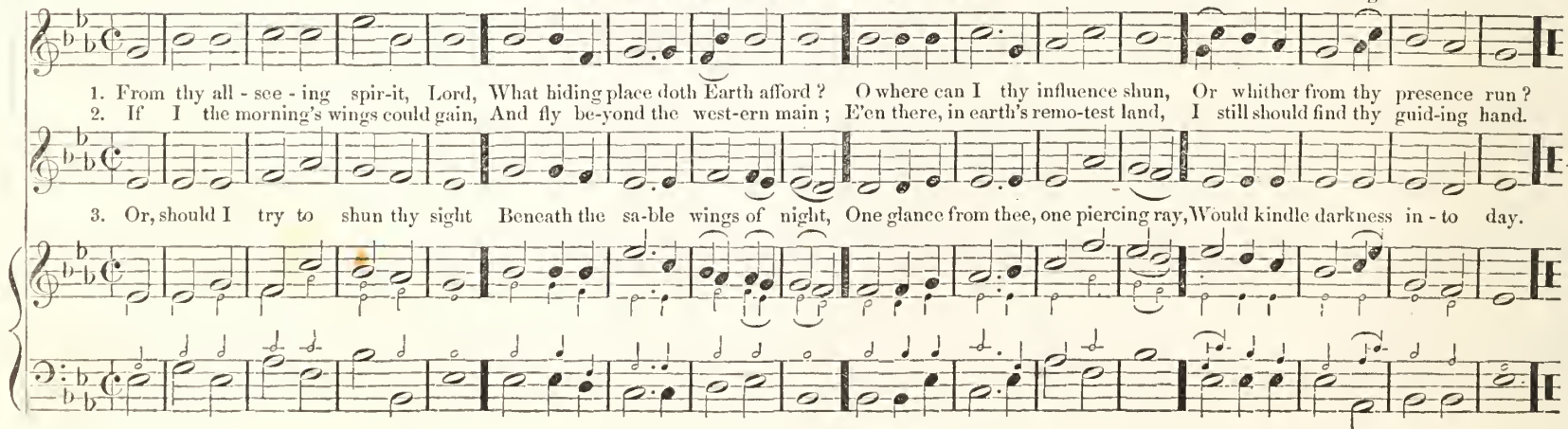
The third system of the musical score. The vocal parts have a more sustained melody in this section. The piano accompaniment includes some chromatic movement and a variety of rhythmic patterns. The system ends with a final cadence.

## BROADMEAD. L. M.

JOHN DANIEL.  
Arr. by H. J. GAUNTLETT, Mus. Doc.


My soul inspired with sacred love God's ho-ly name for-ev-er bless, Of all his fa-vors mindful prove, And still thy grate-ful thanks ex-press.

## NEW-MARKET. L. M.

DR. WAINWRIGHT,  
England.


1. From thy all-see-ing spir-it, Lord, What hiding place doth Earth afford? O where can I thy influence shun, Or whither from thy presence run?  
2. If I the morning's wings could gain, And fly be-yond the west-ern main; E'en there, in earth's remo-test land, I still should find thy guid-ing hand.  
3. Or, should I try to shun thy sight Beneath the sa-ble wings of night, One glance from thee, one piercing ray, Would kindle darkness in-to day.

# HUMILITY. L. M.

S. P. TUCKERMAN.

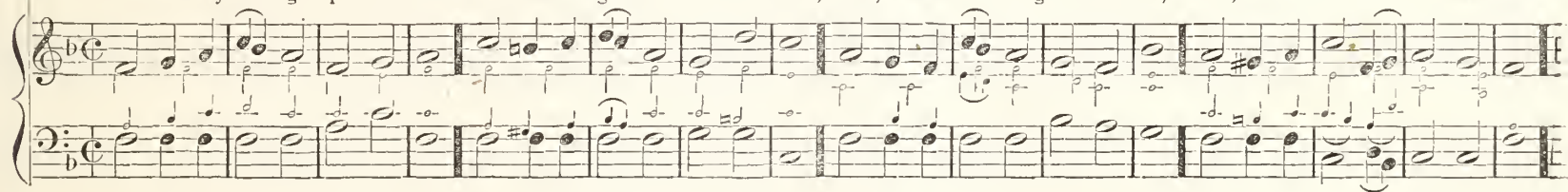
31



1. Saviour, when night involves the skies, My soul a - doring turns to thee: Thee, self-abased in mor-tal guise, And wrapt in shades of death for me.



2- On thee may waking raptures dwell When crimson gleams the east a - dorn; Thee, victor of the grave and hell, Thee, source of life's e - ter - nal morn.

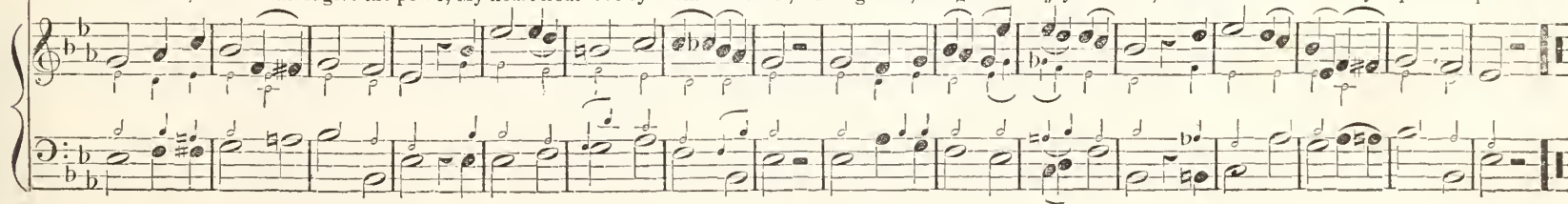


# CHELSEA. L. M.

J. F. TUCKERMAN, M. D.



I would, but thou must give the pow'r, My heart from eve-ry sin release; Bring near, bring near the joy-ful hour, And fill me with thy per-fect peace.



## BELIEF. L. M.

S. P. TUCKERMAN.

1. Faith is the Christian's ev - i - dence Of things un - seen by mor - tal eye, It pass - es all the bounds of sense, And pen - e - trates the in - most sky.

2. By faith we pass the vale of tears, Safe and se - rene, tho' oft distress'd, By faith sub - due the king of fears, And go re - joie - ing to our rest.

## DUKE STREET. L. M.

J. HATTON.

God is gone up, our Lord and King, With shouts of joy and trumpet sound, To him re - peat - ed prais - es sing, And let the cheer - ful song re - bound.

**ACTON. L. M.**

From CARTER'S PSALTER.

**33**

Praise ye the Lord, our God to praise My soul her utmost pow'rs shall raise,—With private friends, and in the throng Of saints, his praise shall be my song.

The musical score for 'Acton, L. M.' is written in 3/2 time with a key signature of one flat (B-flat). It consists of four staves. The top two staves are for vocal parts, and the bottom two are for piano accompaniment. The lyrics are: 'Praise ye the Lord, our God to praise My soul her utmost pow'rs shall raise,—With private friends, and in the throng Of saints, his praise shall be my song.'

**RUSSELL. L. M.**

From CRUSE'S PSALMS.

O come, loud anthems let us sing, Loud thanks to our Al-migh-ty King, For we our voi-ces high should raise When our sal-va-tion's rock we praise.

The musical score for 'Russell, L. M.' is written in common time (C) with a key signature of one flat (B-flat). It consists of four staves. The top two staves are for vocal parts, and the bottom two are for piano accompaniment. The lyrics are: 'O come, loud anthems let us sing, Loud thanks to our Al-migh-ty King, For we our voi-ces high should raise When our sal-va-tion's rock we praise.'

O thou that hear'st when sin - ners cry, Though all my erimes be - fore thee lie; Be - hold them not with an - gry look,

## ST. PANCRAS. L. M.

J. BATTISHILL,  
Obit. 1801.

But blot their mem' - ry from thy book. Thee we a - dore, e - ter - nal Lord, We praise thy

name with one ac - cord: Thy saints who here thy good - ness see, Through all the world do wor - ship thee.

# PLAYFORD. L. M.

From CARTER'S PSALTER.

That man is blest who stands in awe Of God, and loves his sa - cred law: His seed on earth shall be renown'd, And with suc - ces - sive honors crown'd.

How pleasant, how di-vine-ly fair, O Lord of hosts, thy dwellings are, With warm desire my spir-it faints, To meet th'as-sem-bly of thy saints.

## TRURO. L. M.

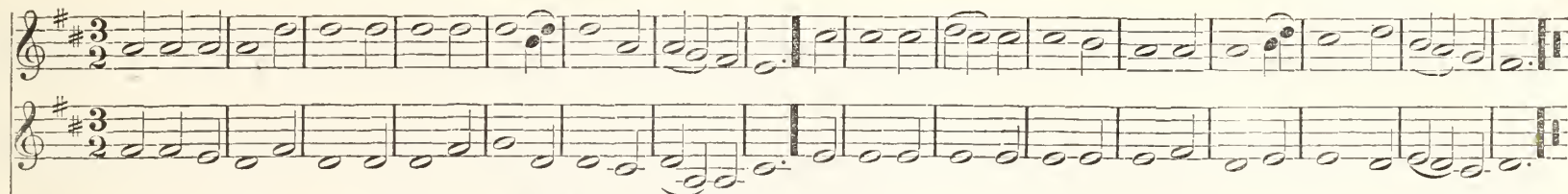
DR. C. BURNEY.

Now to the Lord a no-ble song, A-wake my heart, a-wake my tongue; Ho-san-na to th'e-ter-nal name, And all his boundless love pro-claim.

**BLENDON. L. M.**

GIARDINI.

37



Bethou ex - alt-ed, O my God, A-bove the heav'ns where Angels dwell; Thy pow'r on earth be known a-broad, And land to land thy won-ders tell.

**ALFRETON. L. M.**

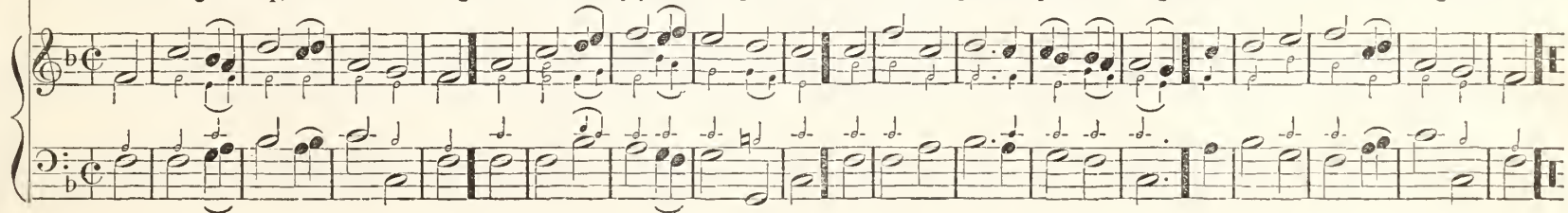
WM. BEASTALL.



1. O all ye peo-ple clap your hands, And with tri - umphant voi-ces sing; No force the mighty pow'r with-stands, Of God, the u - ni - ver - sal King.



2. God is gone up, our Lord and King, With shouts of joy and trumpet's sound, To him re - peat ed prais-es sing, And let the cheer-ful song re-bound.



For-give me, Lord, for thy dear Son, The ills that I this day have done: That with the world, my-self and thee, I, ere I sleep, at peace may be.

## NINETY SEVENTH PSALM TUNE. L. M.

TUCKEY.

Darkness and clouds of aw-ful shade— His dazzling glo-ry shroud in state, Jus-tice and truth his guards are made, And fix'd by his pa-vil-ion, wait.

**CORNELL. L. M.**

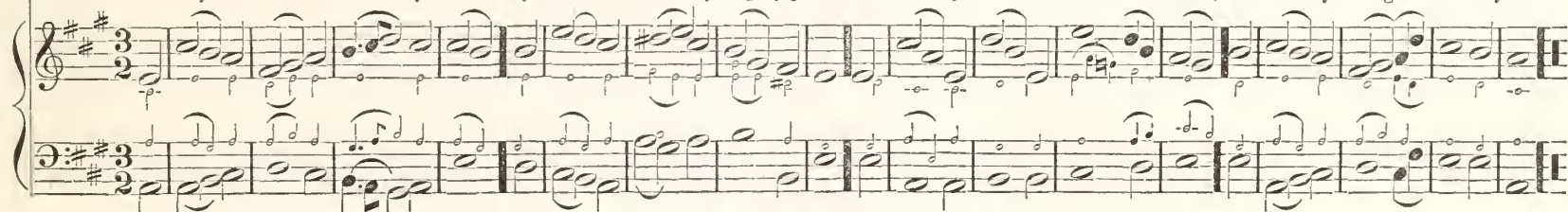
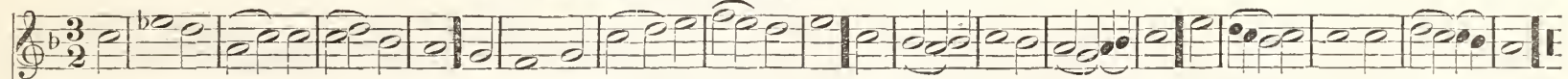
S. P. TUCKERMAN.

**39**

1. No change of time shall ev - er shock My firm af - fec-tion, Lord, for thee, For thou hast al-ways been my rock, A for-tress and de-fence to me.



2. Thou my de - liv'-rer art my God, My trust is in thy mighty pow'r, Thou art my shield from foes a - broad, At home my safe-guard and my tow'r.

**ST. JUDE. L. M.**

Let one loud song of praise a - rise To God whose goodness ceaseless flows, Who dwells enthron'd beyond the skies, And life and breath on all bestows.



1. Bless God, my soul, thou Lord a - lone, Pos - ses - sest em - pire with - out bounds, With hon - or thou art crown'd, thy throne

2. God builds on li - quid air, and forms His pal - ace cham - bers in the skies; The clouds his char - iots are, and storms

## ST. OLAVES. L. M.

HUDSON.

E - ter - nal maj - es - ty sur - rounds.

The swift wing'd steeds on which he flies.

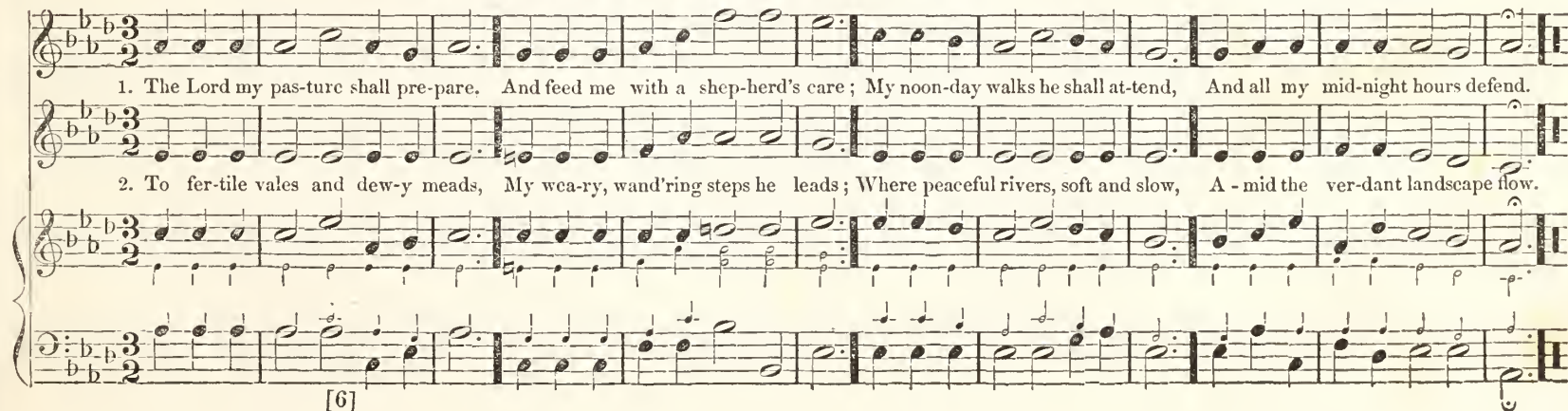
I wait - ed meek - ly for the Lord, Till he vouch - safed a



kind re - ply, Who did his gra - cious ear af - ford, And heard from heaven my hum - ble cry.

## HARMONY GROVE. L. M.

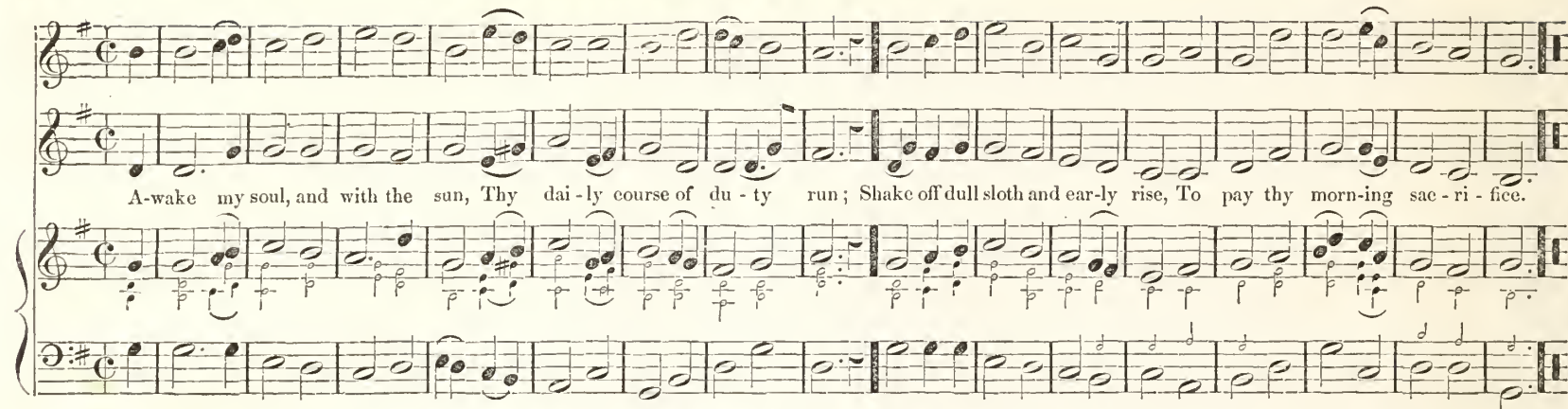
H. K. OLIVER.



1. The Lord my pas-ture shall pre-pare, And feed me with a shep-herd's care; My noon-day walks he shall at-tend, And all my mid-night hours defend.

2. To fer-tile vales and dew-y meads, My wea-ry, wand'ring steps he leads; Where peaceful rivers, soft and slow, A - mid the ver-dant landscape flow.

[6]

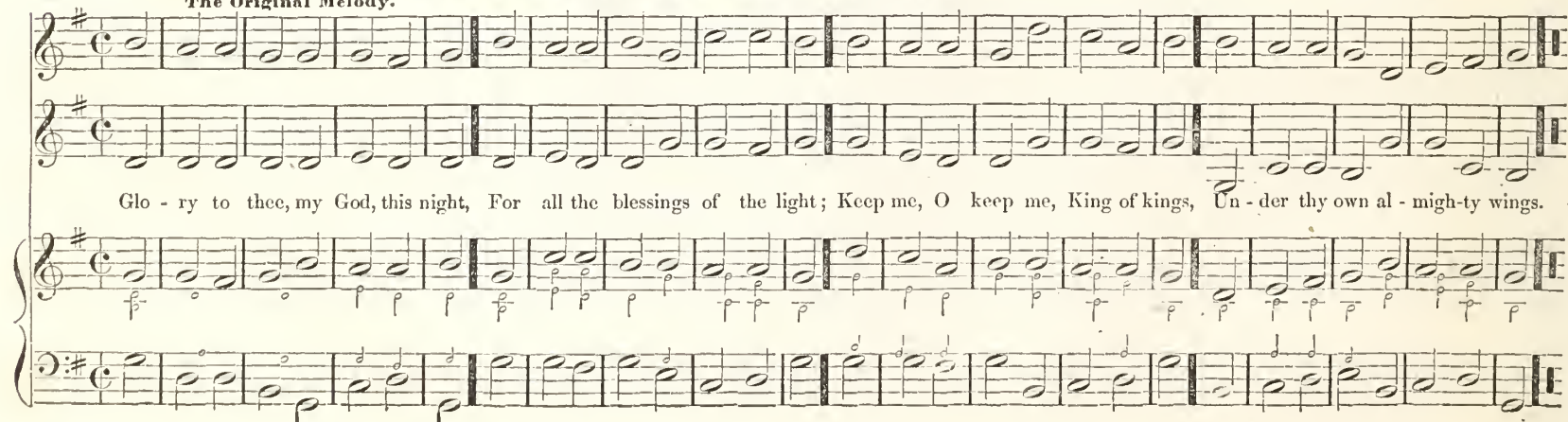


A-wake my soul, and with the sun, Thy dai-ly course of du-ty run; Shake off dull sloth and ear-ly rise, To pay thy morn-ing sac-ri-fice.

## EVENING HYMN. L. M.

T. TALLIS,  
Obit. 1585.

The Original Melody.



Glo-ry to thee, my God, this night, For all the blessings of the light; Keep me, O keep me, King of kings, Un-der thy own al-migh-ty wings.

**HOPE. L. M.****S. P. TUCKERMAN.****43**

As when the wea-ry trav'ler gains The height of some commanding hill, His heart re-vives, if o'er the plains He sees his home, though distant still.

**ST. PAUL'S. L. M.****DR. GREENE.**

Great source of life, our souls con-fess The va-rious rich-es of thy grace; Crown'd with thy merey we re-joice, And in thy praise ex-alt our voice.

As Generally Sung.

Glo - ry to thee my God this night, For all the bless - ings of the light; Keep me, O keep me King of kings,

## MOZART. L. M.

Melody from MOZART.

Un - der thy own al - migh - ty wings.

O God, my heart is fixed, 'tis bent, Its thank - ful trib - ute to pre - sent

# VERONA. L. M. 45

Melody composed by  
S. WEBBE, Senior.

And with my heart my voice I'll raise, To thee, my God, in songs of praise.

The first system of the musical score for 'Verona'. It consists of a vocal melody in G major (one sharp) and a piano accompaniment. The vocal line is written in a single staff with a treble clef. The piano accompaniment is written in two staves, with the right hand in treble clef and the left hand in bass clef. The key signature has one sharp (F#). The time signature is common time (C). The lyrics are: 'And with my heart my voice I'll raise, To thee, my God, in songs of praise.'

O Lord, thy mer - cy my sure

The second system of the musical score. The vocal melody continues in the same key and time signature. The piano accompaniment also continues. The lyrics are: 'O Lord, thy mer - cy my sure'.

hope, The high-est orb of heav'n transcends: Thy sa - cred truth's un - mea - sured scope, Be - yond the spread - ing sky ex - tends.

The third system of the musical score. The key signature changes to F major (no sharps or flats). The time signature remains common time. The vocal melody and piano accompaniment continue. The lyrics are: 'hope, The high-est orb of heav'n transcends: Thy sa - cred truth's un - mea - sured scope, Be - yond the spread - ing sky ex - tends.'

## ST. CLEMENT'S. L. M.

O long ex-pect-ed day be - fore, Dava on this world of woe and sin: Pain would we leave this wea-ry road, And sleep in death to rest with God.

## TYNE. L. M.

1. O Thou, whose all-search-ing sight, The dark-ness all-quick' as the light, Search, purge my heart, it looks to Thee, O burn its bonds and set it free.

2. If in this darkness wild I stray Be thou my light be thou my way: No does, no vi - o - lease I fear, No harm, while thou my God art near.

# WELLS. L. M.

Arranged by J. H. C., Jr.

47

Life is the time to serve the Lord, The time t'insure the great re-ward: And while the lamp holds out to burn, The vi-lest sin-ner may re-turn.

# ST. BARTHOLOMEW'S. L. M.

My soul lies humbled in the dust, And owns thy dreadful sentence just: Look down, O Lord, with pitying eye, And save the soul condemn'd to die.

## BRISTOL. C. M.

EDWARD HODGES, Mus. Doc.

1. Let all the just to God with joy, Their cheer-ful voi - ces raise; For well the righteous it be - comes, To sing glad songs of praise.

2. For faith-ful is the word of God; His works with truth a - bound; He jus - tice loves, and all the earth Is with his good-ness crown'd.

## NOTTINGHAM. C. M.

DR. JEREMIAH CLARKE.

There is a land of pure de-light, Where saints im - mor - tal reign; In - fi - nite day ex-cludes the night, And plea-sures ban - ish pain.

**EUSTIS. C. M.****LORD MORNINGTON. 49**

1. As pants the hart for cool-ing streams When heated in the chase, So longs my soul, O God for thee, And thy re-fresh-ing grace.

2. Why rest-less, why cast down my soul? Trust God who will em-ploy His aid for thee, and change these sighs, To thankful hymns of joy.

The musical score is written for four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is common time (C). The music is in a hymn style with a simple, flowing melody.

**ST. MARY'S. C. M.****An Ancient German Melody,  
Arranged by DR. BLOW.**

O hear, and to my long-ing eyes Re-store thy won-ted light; Dawn on my spir-it, lest I sleep In death's most gloo-my night.

The musical score is written for four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is common time (C). The music is in a hymn style with a simple, flowing melody.

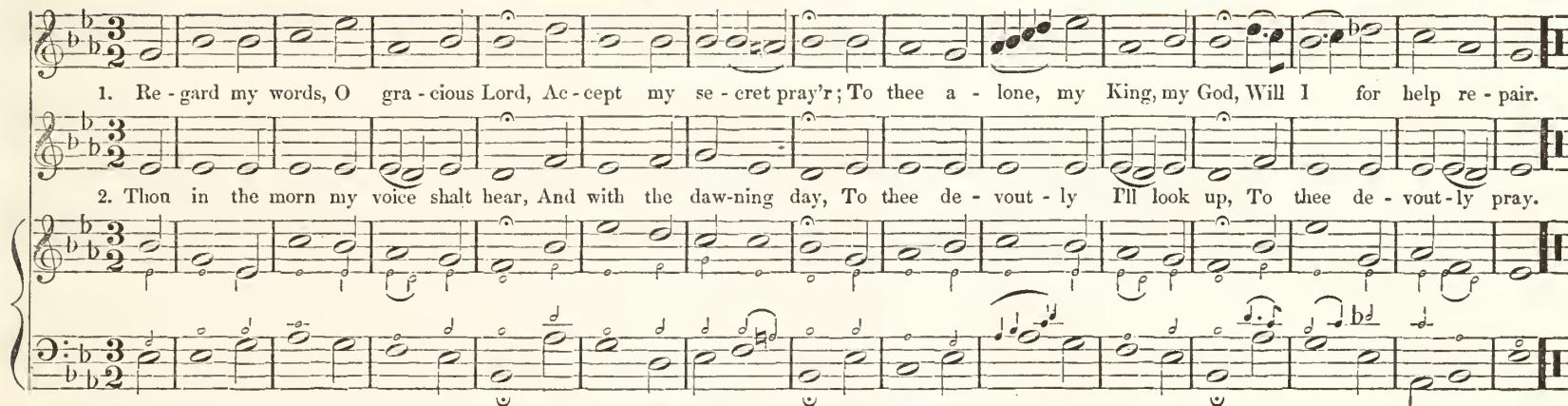
[7]

When we can view our prospect clear, To man-sions in the skies, We bid fare-well to ev'-ry fear, And wipe our weep-ing eyes.

## NEWCASTLE. C. M.

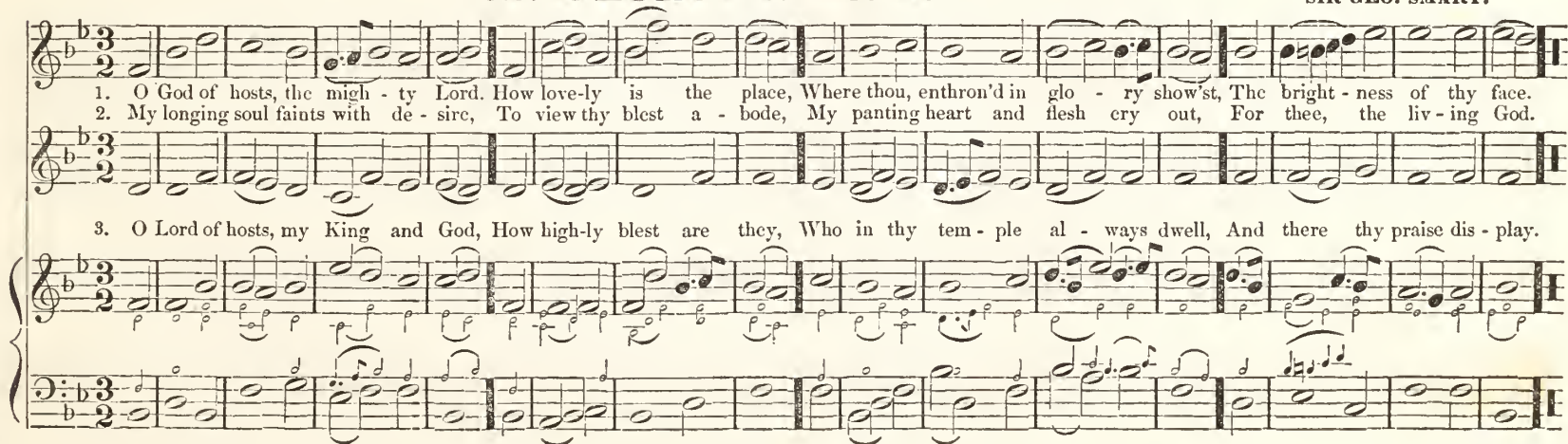
THOS. JONS.

O Lord! the Guar-dian of my life! To my re-quest give ear: Thou, who dost keep thy saints from harm, Have mer-cy, Lord, and hear.

**BEDFORD. C. M.****W. WHEALL. 51**

1. Re - gard my words, O gra - cious Lord, Ac - cept my se - cret pray'r; To thee a - lone, my King, my God, Will I for help re - pair.

2. Thon in the morn my voice shalt hear, And with the daw - ning day, To thee de - vout - ly I'll look up, To thee de - vout - ly pray.

**ST. GEORGE'S. C. M.****SIR GEO. SMART.**

1. O God of hosts, the migh - ty Lord. How love - ly is the place, Where thou, enthron'd in glo - ry show'st, The bright - ness of thy face.

2. My longing soul faints with de - sir, To view thy blest a - bode, My panting heart and flesh cry out, For thee, the liv - ing God.

3. O Lord of hosts, my King and God, How high - ly blest are they, Who in thy tem - ple al - ways dwell, And there thy praise dis - play.

**FORGIVENESS. C. M.****S. P. TUCKERMAN.**

Be-hold the bless'd as - sem - bly there, Whose names are writ in heav'n; Hear God the Judge of all de-clare, Their sins thro' Christ for-giv'n.

**HAVANNA. C. M.****DR. HARRINGTON.**

How vain are all things here be - low! How false, and yet how fair! Each pleasure hath its poi - son too, And ev' - ry sweet a snare.

**ABRIDGE. C. M.**

ISAAC SMITH.

**53**

How great the joy, how blest the sight When brethren friend-ly prove; Whose hearts in bonds of peace u-nite, And glow with mu-tual love.

**LONDON-NEW. C. M.**

DR. CROFT.

While world-ly minds im-pa-tient grow, More prosp'rous times to see: Still let the glo-ries of thy face, Shine bright-ly, Lord, on me.

## WALNUT GROVE. C. M.

H. K. OLIVER.

When gladness wings my fa - vor'd hour, Thy love my tho'ts shall fill— Resign'd when storms of sor - row low'r, My soul shall meet thy will.

The musical score for 'Walnut Grove' is in common time (C) with a key signature of one sharp (F#). It features a vocal melody on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The melody includes several measures with fermatas. The lyrics are written below the vocal staff.

## CHESTNUT STREET. C. M.

H. K. OLIVER.

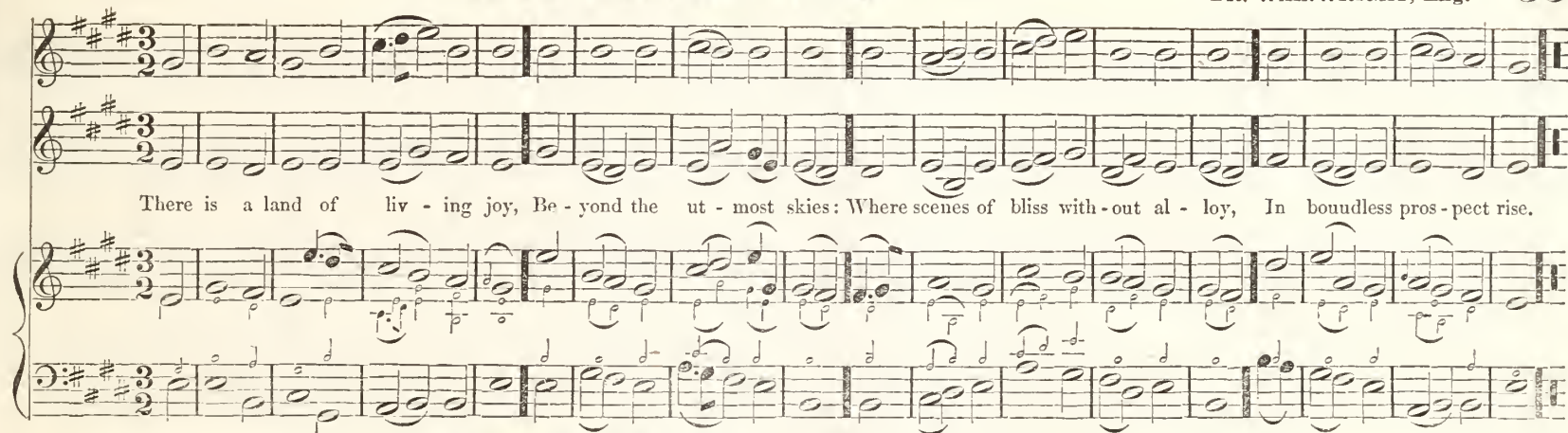
He leads my wea - ry, wand'ring feet Where swee-test pas-tures grow; Where gen-tle gales my steps shall greet, And peace-ful ri - vers flow.

The musical score for 'Chestnut Street' is in 3/4 time with a key signature of one flat (Bb). It features a vocal melody on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The melody includes several measures with fermatas. The lyrics are written below the vocal staff.

# MANCHESTER. C. M.

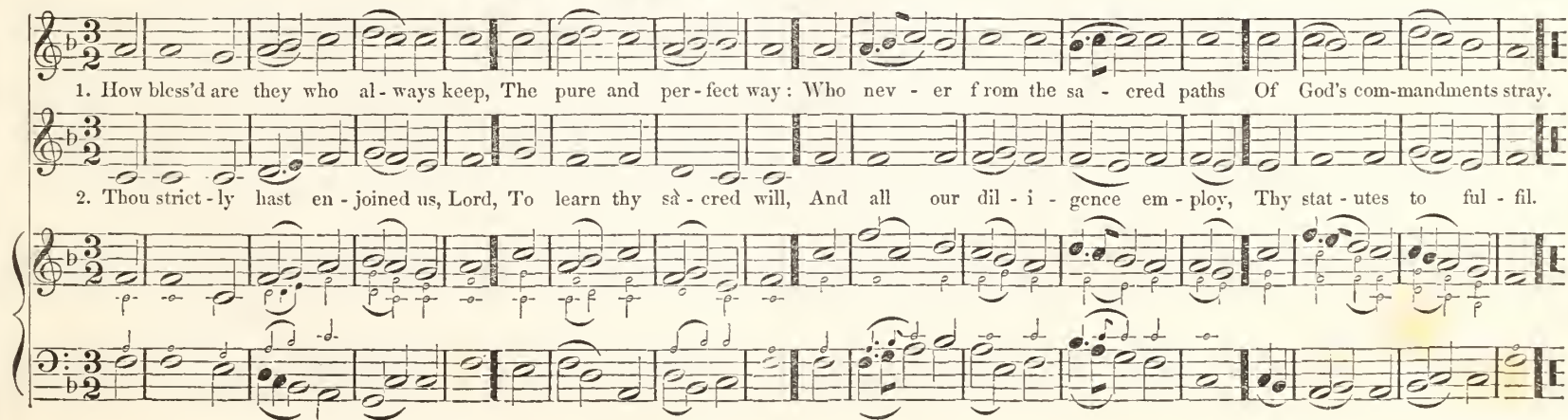
DR. WAINWRIGHT, Eng.

55



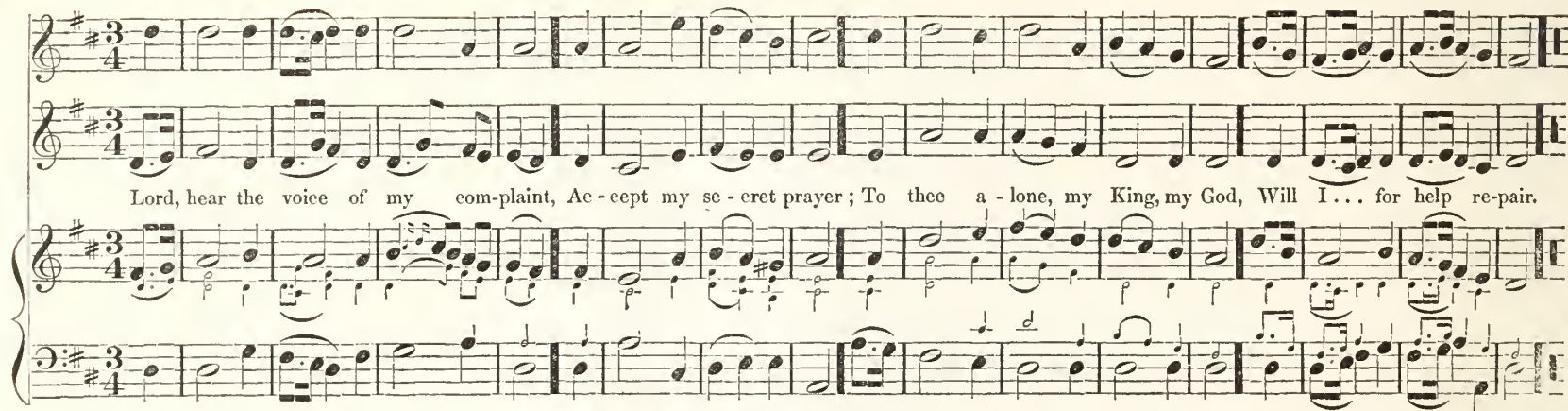
There is a land of liv - ing joy, Be - yond the ut - most skies: Where scenes of bliss with - out al - loy, In boundless pros - pect rise.

# IRISH. C. M.



1. How bless'd are they who al - ways keep, The pure and per - fect way: Who nev - er from the sa - cred paths Of God's com - mandments stray.

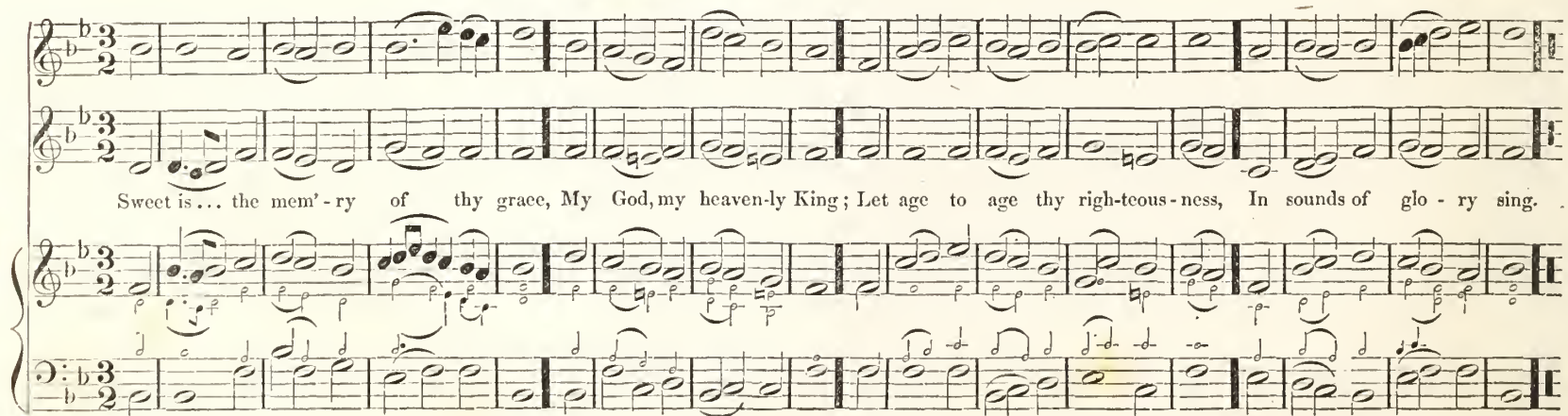
2. Thou strict - ly hast en - joined us, Lord, To learn thy sa - cred will, And all our dil - i - gence em - ploy, Thy stat - utes to ful - fil.



Lord, hear the voice of my com-plaint, Ac-cept my se-cret prayer; To thee a-lone, my King, my God, Will I... for help re-pair.

## TWEED. C. M.

DR. CARTER, Eng.



Sweet is... the mem'-ry of thy grace, My God, my heaven-ly King; Let age to age thy righ-teous-ness, In sounds of glo-ry sing.

# SPRING. C. M.

57

When ver-dure clothes the fer-tile vale, And blossoms deck the spray; And fragrance breathes in ev'-ry gale, How sweet the ver-nal day.

This musical score is for the hymn 'SPRING. C. M.' in 3/2 time with a key signature of one flat (B-flat). It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The lyrics are: 'When ver-dure clothes the fer-tile vale, And blossoms deck the spray; And fragrance breathes in ev'-ry gale, How sweet the ver-nal day.'

# BRIDPORT. C. M.

V. NOVELLO.

Lord! let me know my term of days, How soon my life will end: The num'rous train of ills dis-close, Which this frail state at-tend.

This musical score is for the hymn 'BRIDPORT. C. M.' in common time (C) with a key signature of one sharp (F-sharp). It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The lyrics are: 'Lord! let me know my term of days, How soon my life will end: The num'rous train of ills dis-close, Which this frail state at-tend.'

Soon shall the glo - rious morn - ing dawn, When all thy saints shall rise; And clothed in their im - mor - tal bloom,

At - tend thee to... the skies, At - tend thee to... the skies.

## ST. MARTIN'S.

TANSUR.

1. While shep-herds watched their flocks by night,  
2. Fear not, said he, for migh - ty dread,

All seat - ed on the ground, The an - gel of the Lord came down, And glo - ry shone a - round.

Had seized their trou - bled minds; Glad ti - dings of great joy I bring, To you and all man - kind.

# FAITH. C. M.

S. P. TUCKERMAN.

My lift - ed eye with - out a tear, The gath'ring storm shall see; My stead-fast heart shall know no fear—That heart will rest on thee.

Ye gold-en lamps of Heav'n, fare-well, With all your fee-ble light; Fare-well, thou ev-er-chang-ing moon, Pale Em-press of the-night.

## FRAILTY. C. M.

S. P. TUCKERMAN.

O spare me yet a lit-tle time— My wast-ed strength re-store; Be-fore I van-ish quite from hencee, And shall be seen no more.

# NEWTON. C. M.

T. JACKSON.

61

Come hap - py souls, ap - proach your God With new me - lo - dious songs, Come ren - der to Al - migh - ty grace The trib - ute of your tongues.

# YORK. C. M.

Of Scotch Origin.

1. How help-less guilt-y na-ture lies, Un-con-scious of her load! The heart un-chang'd can nev-er rise, To hap-pi-ness and God.

2. The will per-verse, the pas-sions blind, In paths of ru-in stray; Rea-son de-bas'd can nev-er find The safe, the nar-row way.

1. Thou bound-less Source of ev' - ry good! Our best de - sires ful - fil; And help us to a - dore thy grace, And mark thy sov'reign will.

2. In ev' - ry changing scene of life, What-e'er that scene may be, Give us a meek and hum - ble mind, A mind at peace with thee.

## MARTYRDOM. C. M.

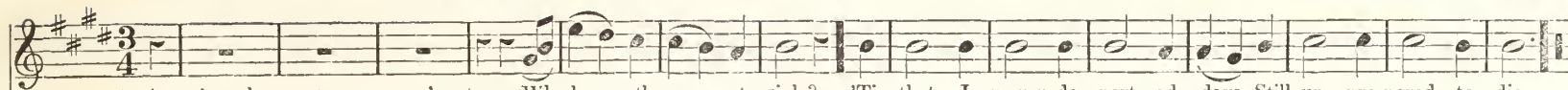
From CRUSE'S Psalms.  
—Gamble—

How long wilt thou for - get me, Lord! Must I for - ev - er mourn? How long wilt thou with-draw from me, O ne - ver to re - turn?

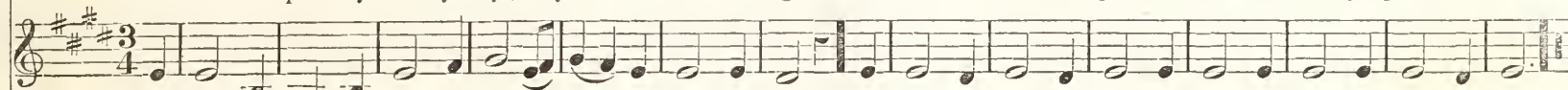
# MEDITATION. C. M.

S. P. TUCKERMAN.

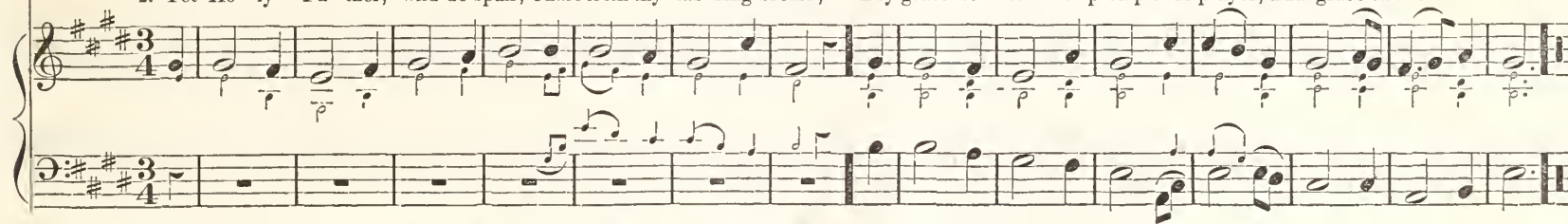
63



1. As o'er the past my mem'ry strays, Why heaves the se - cret sigh? 'Tis that I mourn de - part - ed days, Still un - pre - pared to die.

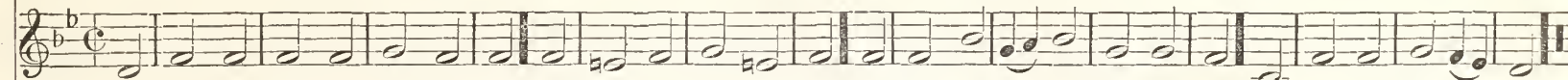


2. Yet Ho - ly Fa - ther, wild de - spair, Chase from my lab' - ring breast; Thy grace it is which prompts the prayer, That grace can do the rest.

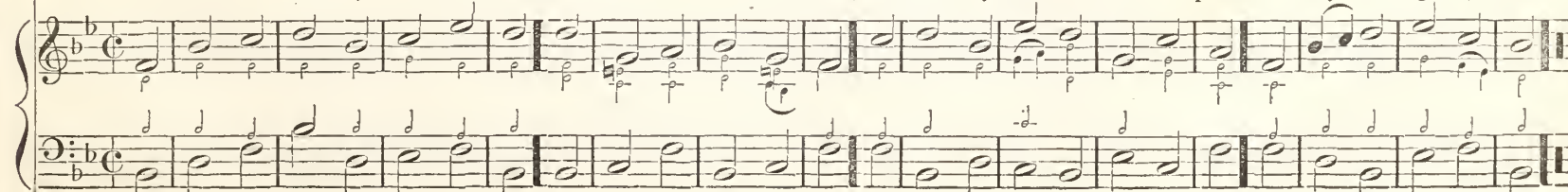


# ST. JAMES. C. M.

COURTVILLE.



Pro - tect me from my cru - el foes, And shield me, Lord, from harm; Be - cause my trust I still re - pose On thy al - migh - ty arm.



When I with pleas-ing won-der stand, And all my frame sur-vey; Lord, 'tis thy work, I own thy hand, That form'd my hum-ble clay.

## LOVETT. C. M.

WILTON.

Where beau-ty clothes the fer-tile vale, And blossoms on the spray, And fragrance breathes in ev'-ry gale, How sweet the ver-nal day, How sweet the vernal day.

O ren - der thanks and bless the Lord; In - voke his sa - cred name, Ac - quaint the na - tions with his deeds, His matchless deeds pro - claim.

This musical score is for the hymn "ST. STEPHEN'S. C. M." by Jones. It is written in G major (one sharp) and common time (C). The score consists of four staves. The top two staves are for the vocal melody, and the bottom two staves are for the piano accompaniment. The lyrics are: "O ren - der thanks and bless the Lord; In - voke his sa - cred name, Ac - quaint the na - tions with his deeds, His matchless deeds pro - claim."

## BARBY. C. M.

As pants the hart for cool - ing streams, When hea - ted in the chase, So longs my soul, O God, for thee, And thy re - fresh - ing grace.

This musical score is for the hymn "BARBY. C. M." It is written in D major (two sharps) and 3/2 time. The score consists of four staves. The top two staves are for the vocal melody, and the bottom two staves are for the piano accompaniment. The lyrics are: "As pants the hart for cool - ing streams, When hea - ted in the chase, So longs my soul, O God, for thee, And thy re - fresh - ing grace."

\* The small notes for the Organ.

From an English Collection.

Let all the lands with shouts of joy, To God their voi-ces raise, Sing psalms in hon-or of his name, And spread his glo-rious praise.

This musical score is for a hymn in C major, 4/4 time. It features a four-part setting: Soprano, Alto, Tenor, and Bass. The Soprano and Alto parts are written on treble clefs, while the Tenor and Bass parts are on bass clefs. The lyrics are printed below the vocal staves. The piece concludes with a double bar line and repeat dots.

As Generally Sung.

## ST. DAVID'S. C. M.

RAVENSCROFT.

To cel-e-brate thy praise O Lord, I will my heart pre-pare: To all the list'ning world thy works, Thy wondrous works de-clare.

This musical score is for the same hymn as above, but in a different arrangement. It also features a four-part setting (Soprano, Alto, Tenor, Bass) in C major, 4/4 time. The lyrics are printed below the vocal staves. The piece concludes with a double bar line and repeat dots.

# JORDAN. C. M.

HARWOOD.

67

O ren - der thanks and bless the Lord, In - voke his sa - cred name; Ac - quaint the na - tions with his deeds, His matchless deeds pro - claim.

# CANTERBURY. C. M.

RAVENSCROFT.

The Original Arrangement—From Playford's  
"Psalms in Solemn Musick," 1671.

1. O God, my heart pre - par - ed is, My tongue is like - wise so; I will ad - vance my voice in song, That I thy praise may show.  
2. A - wake my Vi - ol and my Harp, Sweet mel - o - dy to make; And in the morn - ing I my - self, Right ear - ly will a - wake.  
3. By me a - mong the peo - ple, Lord, Still prai - sed shalt thou be; And I a - mong the hea - then folk, Will prai - ses sing to thee.  
4. Be - cause thy mer - cy does as - eend A - bove the heav'ns most high: Al - so, thy truth's a - bove the clouds, With - in the lof - ty sky.

## CANAAN. C. M.

S. P. TUCKERMAN.

There shall I bathe my wea-ry soul, In seas of heaven-ly rest: And not a wave of trou-ble roll A-cross my peace-ful breast.

## BURFORD. C. M.

H. PURCELL.

Lord, let me know my term of days—How soon my life will end; The num'rous train of ills dis-close, Which this frail state at-tend.

# CHESTERFIELD. C. M.

69

Lord, when my raptur'd thought sur - veys, Cre - a - tion's beau-ties o'er; All na - ture joins to teach thy praise, And bid my soul a - dore.

This musical score is for the hymn 'CHESTERFIELD. C. M.' It features a four-part setting (Soprano, Alto, Tenor, and Bass) with a piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/2. The melody is written in a single line at the top, with the lyrics underneath. The piano part is written in a grand staff (treble and bass clef) at the bottom. The lyrics are: 'Lord, when my raptur'd thought sur - veys, Cre - a - tion's beau-ties o'er; All na - ture joins to teach thy praise, And bid my soul a - dore.'

# HEAVEN. C. M.

There is a land where troubles cease, Where toils and cares are o'er; The bliss-ful clime of rest and peace, Where sin is known no more.

This musical score is for the hymn 'HEAVEN. C. M.' It features a four-part setting (Soprano, Alto, Tenor, and Bass) with a piano accompaniment. The key signature is one flat (Bb), and the time signature is 3/2. The melody is written in a single line at the top, with the lyrics underneath. The piano part is written in a grand staff (treble and bass clef) at the bottom. The lyrics are: 'There is a land where troubles cease, Where toils and cares are o'er; The bliss-ful clime of rest and peace, Where sin is known no more.'

Why hast thou east us off, O God? Wilt thou no more re - turn? O why a - gainst thy cho - sen flock Does thy fierce an - ger burn?

## BROOMSGROVE. C. M.

1. O render thanks and bless the Lord, Invoke his sa - cred name, Acquaint the nations with his deeds, His matchless deeds proclaim, His matchless deeds proclaim.

2. Sing to his praise in lofty hymns, His wondrous works rehearse; Make them the theme of your discourse, And subject of your verse, And subject of your verse.

**EASTBURN. C. M.****HOLDEN, Mus. Bac. 71**

Score for 'EASTBURN. C. M.' in 3/2 time, key of B-flat major. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: 'Judge me, O Lord, for I the paths of right-eous-ness have trod: I can-not fail, who all my trust, Re- pose on thee, my God.'

**ST. ANN'S. C. M.****DR. CROFT.**

Score for 'ST. ANN'S. C. M.' in common time, key of D major. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: 'O Thou, to whom all crea-tures bow, With-in this earth-ly frame: Thro' all the world how great art Thou! How glo-rious is thy name.'

**DUNDEE. C. M.**

1. Hear what the voice from heav'n de-clar- es, To those in Christ who die; Re-leas'd from all their earth-ly cares, They'll reign with him on high.

2. If sin be par-don'd we're se - cure—Death hath no sting be - side; The law gave sin its strength and pow'r—But Christ our ran-som'd died.

**SUNDERLAND. C. M.**

DR. HOWARD.

1. To Si - on's hill I lift my eyes, From thence ex - pec - ting aid, From Si - on's hill and Si - on's God, Who heav'n and earth has made.

2. He will not let thy foot be mov'd, Thy guar-dian will not sleep, Be - hold the God who slum-bers not, Will fa - vor'd Is - rael keep.

# BURLINGTON. C. M.

J. F. BURROWES.

73

1. How long shall earth's al - lu - ring toys De - tain our hearts and eyes: Re - gard - less of im - mor - tal joys, And stran - gers to the skies.  
2. These tran - sient scenes will soon de - cay—They fade up - on the sight; And quick - ly will their brightest day Be lost in end - less night.

3. O could our thoughts and wish - es fly Be - yond these gloo - my shades, To those bright worlds beyond the sky, Which sor - row ne'er in - vades.

The musical score for 'Burlington' is written in C major, common time. It features a vocal melody and a piano accompaniment. The melody is composed of eighth and sixteenth notes, with some rests. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and single notes. The piece concludes with a final chord.

# HARMONY. C. M.

COOMBS.

1. Through all the changing scenes of life, In trou - ble and in joy, The prai - ses of my God shall still My heart and tongue em - ploy.  
2. Of his de - liv'rance I will boast, Till all that are distress'd, From my ex - am - ple com - fort take, And charm their griefs to rest.

The musical score for 'Harmony' is written in C major, common time. It features a vocal melody and a piano accompaniment. The melody is composed of eighth and sixteenth notes, with some rests. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and single notes. The piece concludes with a final chord.

O, with due rev'rence let us all To God's a - bode . re - pair, And prostrate at his foot-stool fall, Pour out our hum - ble pray'r.

## CHRIST'S HOSPITAL. C. M.

Arranged by J. H. C., Jr.

O hear and to my long-ing eyes, Re - store thy won-ted light; Dawn on my spir - it lest I sleep In death's most gloo - my night.

## NORTON. C. M.

Adapted from HANDEL'S "Solomon."  
By J. H. C. Jr.

75

How good and pleas-ant must it be To thank the Lord most high; And with re - peat-ed hymns of praise, His name to mag-ni - fy.

The musical score for "Norton, C. M." is written for four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The melody is simple and hymn-like, with a range of one octave. The piano accompaniment consists of a steady bass line and a treble line with chords and single notes.

## WOLVERHAMPTON. C. M.

From RAVENSCROFT'S  
"Whole Booke of Psalmes."

When I pour out my soul in pray'r, Do thou O God at - tend; To thy e - ter - nal throne of grace, Let my sad cry as - cend.

The musical score for "Wolverhampton, C. M." is written for four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (Bb) and the time signature is common time (C). The melody is simple and hymn-like, with a range of one octave. The piano accompaniment consists of a steady bass line and a treble line with chords and single notes.

## FARRANT. C. M.

Adapted from RICHARD FARRANT.

Thou, gracious God, art my de - fence, On thee my hopes re - ly; Thou art my glo - ry, and shall yet Lift up my head on high.

This musical score is for a hymn in common time (C). It features a soprano and alto part at the top, a piano accompaniment in the middle, and a bass part at the bottom. The key signature has one sharp (F#). The lyrics are: "Thou, gracious God, art my de - fence, On thee my hopes re - ly; Thou art my glo - ry, and shall yet Lift up my head on high."

## BENEDICTION. C. M.

Adapted from HANDEL.

When I pour out my soul in pray'r, Do thou O Lord at - tend; To thine e - ter - nal throne of grace, Let my sad cry as - cend.

This musical score is for a hymn in common time (C). It features a soprano and alto part at the top, a piano accompaniment in the middle, and a bass part at the bottom. The key signature has two flats (Bb and Eb). The lyrics are: "When I pour out my soul in pray'r, Do thou O Lord at - tend; To thine e - ter - nal throne of grace, Let my sad cry as - cend."

# MEAR. C. M.

77

O 'twas a joy - ful sound to hear, Our tribes de - vout - ly say, Up, Is - rael, to the tem - ple haste, And keep your fes - tal day.

This musical score is for the hymn 'MEAR. C. M.'. It consists of four staves. The first two staves are for the vocal parts (Soprano and Alto), and the last two are for the piano accompaniment (Right and Left hands). The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staves.

# BELGRAVE. C. M.

WM. HORSLEY, Mus. Bac., Oxon.

In ev' - ry joy that crowns my days, In ev' - ry pain I bear, My heart shall find de - light in praise, Or seek re - lief in prayer.

This musical score is for the hymn 'BELGRAVE. C. M.'. It consists of four staves. The first two staves are for the vocal parts (Soprano and Alto), and the last two are for the piano accompaniment (Right and Left hands). The key signature is two flats (B-flat and E-flat), and the time signature is 3/2. The lyrics are written below the vocal staves.

## PEACE. S. M.

EDWARD HODGES, Mus. Doc.

Have mer - cy, Lord, on me, As thou wert ev - er kind, Let me, oppress'd with loads of guilt, Thy won - ted mer - cy find.

## MT. EPHRAIM. S. M.

MILGROVE.

Your harps, ye trem - bling saints, Down from the wil - lows take; Loud to . . . the praise of love di - vine, Bid ev' - - - ry string a-wake.

# THOUGHT. S. M.

S. P. TUCKERMAN.

79



And man, when in the grave Can nev - er quit its gloom; Un - til th'e - ter - nal morn shall wake, The slum-ber of the tomb.



# PROMISE. S. M.



If e'er to bless thy sons, My voice or hands de - ny, Let use - ful skill these hands for - sake— This voice in si - lence die.



Be - hold the Lamb of God, Who takes our sins a - way; See and a - dore his heav'n - ly love, And praise him night and day.

## EXHORTATION. S. M.

Arranged from the  
"Messiah."

1. In mer - cy, not in wrath, Re - buke me, gra - cious God; Lest, if thy whole dis - plea - sure rise, I sink be - neath thy rod.

2. Touch'd by thy quick'ning pow'r, My load of guilt I feel; The wounds thy spir - it hath un - closed, O let that spir - it heal.

\* DUTY. S. M.

S. P. TUCKERMAN.

81

Help me to watch and pray, And on thy-self re-ly, As-sur'd if I my trust be-tray, I shall for-ev-er die.

MONTROSE. S. M.

R. TAYLOR.

O Thou, whose mer-cy hears Con-tri-tion's hum-ble sigh, Whose hand in-dul-gent wipes... the tear From sor-row's weep-ing eye.

## ST. THOMAS. S. M.

WILLIAMS.

High as the heav'ns are raised A - bove the ground we tread, So far the rich - es of thy grace Our high - est thoughts exceed.

## CALMAR. S. M.

Arranged from a Gregorian Chant.

Help me to watch and pray, And on thy - self re - ly; As-sur'd, if I my trust be - tray, I shall for - ev - er die.

Our minds in per - fect peace, Our Fa-ther's care shall keep; We yield to gen - tle slum - ber now, For Thou can'st nev - er sleep.

This musical score is for the hymn 'HAMPTON. S. M.'. It features a four-part setting with a soprano, alto, tenor, and bass vocal line, and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: 'Our minds in per - fect peace, Our Fa-ther's care shall keep; We yield to gen - tle slum - ber now, For Thou can'st nev - er sleep.'

## CHAUTRY. S. M.

WM. HORSELY, Mus. Bac.

1 The world can nev - er give The bliss for which we sigh; 'Tis not the whole of life to live, Nor all of death to die.

2. Be - yond this vale of tears, There is a life a - bove, Un - meas-ur'd by the flight of years, And all that life is love.

This musical score is for the hymn 'CHAUTRY. S. M.' by Wm. Horsely. It features a four-part setting with a soprano, alto, tenor, and bass vocal line, and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/2. The lyrics are: '1 The world can nev - er give The bliss for which we sigh; 'Tis not the whole of life to live, Nor all of death to die. 2. Be - yond this vale of tears, There is a life a - bove, Un - meas-ur'd by the flight of years, And all that life is love.'

## ASSURANCE. S. M.

He leads me to the place, Where heavenly pas-ture grows; Where liv-ing wa-ters gent-ly pass, And full sal-va-tion flows.

This musical score is for the hymn 'ASSURANCE. S. M.' It is written in 3/2 time with a key signature of one sharp (F#). The score consists of four staves: two for the vocal parts (Soprano and Alto) and two for the piano accompaniment (Right and Left Hand). The lyrics are: 'He leads me to the place, Where heavenly pas-ture grows; Where liv-ing wa-ters gent-ly pass, And full sal-va-tion flows.'

## ST. BRIDE'S. S. M.

DR. HOWARD.

And must this bo-dy die? This mor-tal frame de-cay? And must these ac-tive limbs of mine Lie mould'ring in the elay?

This musical score is for the hymn 'ST. BRIDE'S. S. M.' by Dr. Howard. It is written in common time (C) with a key signature of one sharp (F#). The score consists of four staves: two for the vocal parts (Soprano and Alto) and two for the piano accompaniment (Right and Left Hand). The lyrics are: 'And must this bo-dy die? This mor-tal frame de-cay? And must these ac-tive limbs of mine Lie mould'ring in the elay?'

# RENOVATION. S. M.

In part from HUMMEL.  
Arranged by S. P. TUCKERMAN

85

With - draw not thou thy help, Nor cast me from thy sight; Nor let thy Ho - ly Spi - rit take His ev - er - last - ing flight.

The musical score for 'RENOVATION' is written for voice and piano. It features a treble and bass staff for the piano accompaniment and a single staff for the voice. The key signature is one flat (B-flat) and the time signature is common time (C). The melody is simple and hymn-like, with a final cadence marked by a double bar line and repeat dots.

# ETERNITY. S. M.

Con - duct me to the shore Of ev - er - last - ing peace, Where storm and tem - pest rise no more, Where sin and sor - row cease.

or this Close.

or this Close.

The musical score for 'ETERNITY' is written for voice and piano. It features a treble and bass staff for the piano accompaniment and a single staff for the voice. The key signature is one flat (B-flat) and the time signature is 3/2. The melody is simple and hymn-like, with a final cadence marked by a double bar line and repeat dots. The piano accompaniment provides a steady harmonic support.

For her my tears shall fall, For her my prayers as-cend; To her my toils and cares be giv'n, Till toils and cares shall end.

## REPENTANCE. S. M.

S. P. TUCKERMAN.

Let all my youth-ful crimes, Be blot-ted out by Thee: And for thy wond'-rous goodness sake, In mer-cy think on me.

**CROYDON. S. M.****87**

1. To bless thy cho - sen race, In mer - cy, Lord, in - cline, And cause the brightness of thy face, On all thy saints to shine.

2. O let them shout and sing With joy and pi - ous mirth: For thou the righ - teous Judge and King Shalt gov - ern all the earth.

The musical score for 'CROYDON. S. M.' consists of two vocal staves and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is common time (C). The first vocal staff has a treble clef, and the second has an alto clef. The piano accompaniment is written for a grand piano with a left-hand bass clef and a right-hand treble clef. The lyrics are printed below the vocal staves, with the first line corresponding to the first vocal staff and the second line to the second. The music is divided into measures by vertical bar lines, and the piece concludes with a double bar line and a repeat sign.

**LAWRENCE. S. M.**

With hum - ble heart and tongue, My God, to thee I pray; O bring me now while I am young, To Thee the liv - ing way.

The musical score for 'LAWRENCE. S. M.' consists of two vocal staves and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is common time (C). The first vocal staff has a treble clef, and the second has an alto clef. The piano accompaniment is written for a grand piano with a left-hand bass clef and a right-hand treble clef. The lyrics are printed below the vocal staves, with the first line corresponding to the first vocal staff and the second line to the second. The music is divided into measures by vertical bar lines, and the piece concludes with a double bar line and a repeat sign.

## THATCHER. S. M.

Adapted from HANDEL'S  
"Lord, remember David."

To God in whom I trust, I lift my heart and voice; O let me not be put to shame, Nor let my foes re-joice.

## THATCHER. S. M.

HANDEL.

As Generally Sung.

O bless the Lord, my soul, His grace to thee pro-claim: And all that is with-in me join, To bless his ho ly name.

O where shall rest be found, Rest for the wea-ry soul; 'Twere vain the o - cean depths to sound, Or pierce to ei - ther pole.

## GRISWOLD. S. M.

Arranged from DR. CLARKE,  
By J. H. C. Jr.

O bless the Lord, my soul, His mer-cies bear in mind; For-get not all his ben-e-fits, Who is to thee so kind.

[12]

## DONCASTER. S. M.

O cease, my wand'ring soul, On rest-less wing to roam; All the wide world to ei-ther pole, Has not for thee a home.

## AYLESBURY. S. M.

DR. GREENE.

And will the Judge de-seend? And must the dead a-rise? And not a sin-gle soul es-cape His all-dis-cern-ing eyes?

**BOYCE. S. M.**

Arranged by J. H. C., Jr.



1. Grace, 'tis a charm-ing sound, Har-mo-nious to the ear; Heav'n with the ech-o shall re-sound, And all the earth shall hear.

2. Grace guides my wand'ring feet, To tread the heav'n-ly road, And new sup-plies each hour I meet, While pressing home to God.

The musical score for 'BOYCE. S. M.' is written in treble and bass clefs with a key signature of one sharp (F#) and a common time signature (C). It consists of two staves for each part, with the first staff being the melody and the second staff providing harmonic support. The lyrics are printed below the first staff of each part.

**GIBBONS. S. M.**

1. Sol-diers of Christ a-rise! And put your ar-mor on; Strong in the strength which God sup-plies, Thro' his e-ter-nal Son.

2. That hav-ing all things done, And all your con-flicts past, You may be-hold your vict'-ry won, And stand com-plete at last.

The musical score for 'GIBBONS. S. M.' is written in treble and bass clefs with a key signature of one flat (Bb) and a common time signature (C). It consists of two staves for each part, with the first staff being the melody and the second staff providing harmonic support. The lyrics are printed below the first staff of each part.

Let diff'ring na-tions join, To cel-e-brate thy fame; Let all the world, O Lord, combine, To praise thy glorious name, To praise thy glorious name.

## ATTWOOD. S. M.

Adapted from a Chant by ATTWOOD,  
By J. H. C., Jr.

1. In mer-ey, not in wrath, Re-buke me, gra-cious Lord: Lest if thy whole dis-plea-sure rise, I sink be-neath thy rod.

2. In trou-ble and in gloom, Must I for-ev-er mourn? And wilt thou not at length O God, In pity-ing love re-turn?

# SINTLEY. S. M.

REV. WM. H. HAVERGAL, A. M.,  
Rector of Astley, Worcestershire, Eng. 93

1. A - wake, and sing the song Of Mo - ses and the Lamb; Wake ev' - ry heart and ev' - ry tongue, To praise the Sa - viour's name

2. Sing of his dy - ing love, Sing of his ri - sing pow'r; Sing how he in - ter - cedes a - bove, For those whose sins he bore.

The musical score for 'Sintley' is written in G major (one sharp) and common time. It features a vocal melody with two verses and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into two systems, each with a vocal line and a piano accompaniment. The first system contains the first verse, and the second system contains the second verse. The piano accompaniment is written in a grand staff (treble and bass clefs).

# MORNINGTON. S. M.

EARL OF MORNINGTON.

My gracious God, how plain Are thy di - rec-tions giv'n; O may I nev - er read in vain, But find the path to heav'n.

The musical score for 'Mornington' is written in D major (two sharps) and common time. It features a vocal melody and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The key signature is two sharps (F# and C#), and the time signature is common time (C). The score is divided into two systems, each with a vocal line and a piano accompaniment. The piano accompaniment is written in a grand staff (treble and bass clefs).

# MONMOUTH, or JUDGMENT-HYMN. L. M., DOUBLE, by repeating the fifth line.

MARTIN LUTHER.

Great God, what do I see and hear! The end of things cre - a - ted; The Judge of man - kind doth ap - pear, On clouds of

glo - ry seat - ed! The trum-pet sounds, the graves re-store The dead which they con-tain'd be-fore—Pre-pare, my soul to meet Him.

The Lord him-self, the migh - ty God, vouchsafes to be my guide: The Shep-herd, by whose con - stant care, My wants are all sup-plied;

In ten - der grass he makes me feed, And gent - ly there re - pose: Then leads me to cool shades, and where Re - fresh - ing wa - ter flows.

I want a god - ly fear, A quick, dis - cern-ing eye, That looks to Thee when sin is near, And sees the temp - ter fly:

A spi - rit still pre - pared And arm'd with jeal - ous eare; For - ev - er stand - ing on its guard, And watch - ing un - to pray'r.

# MORAVIAN. L. P. M., or L. M., 6 lines.

97

No. 96, in the Collection of Tunes used by the "United Brethren," Edited by the late REV. C. J. LATROBE.

Though in the paths of death I tread, With gloo - my hor - rors o - ver-spread: My stead - fast feet shall fear no ill,

For thou, O Lord, art with me still: Thy friend - ly crook shall give me aid, And guide me through the dread-ful shade.

When in the sul - try glebe I faint, Or on the thirs - ty moun - tain pant, To fer - tile vales and dew - ey

meads, My wea - ry, wand' - ring steps he leads, Where peace - ful riv - ers, soft and slow, A - mid the ver - dant land - scape flow.

# ASPIRATION. L. P. M., or L. M. 6 lines.

S. P. TUCKERMAN. 99

1. When gath'ring clouds a-round I view, And days are dark, and friends are few, On him I lean who not in vain, Ex-

2. And oh, when I have safe-ly past Thro' ev'-ry con-flict but the last, Still, still un-chan-ging watch be-side My

pe-rienc'd ev'-ry hu-man pain: He feels my griefs, he sees my fears, And counts, and trea-sures up my tears.

bed of death, for thou hast died; Then point to realms of end-less day, And wipe the la-test tear a-way.

The Lord my pas - ture shall pre - pare, And feed me with a shep-herd's care: His pre-sence shall my wants sup - ply,

And guard me with a watch-fal eye: My noon-day walks he shall at - tend, And all my mid - night hours de - fend.

# NEW-BRIGHTON. H. M.

GEORGE ELVEY, Mus. Doc.  
Organist of the Chapel Royal, Windsor. 101

\* The first four syllables in the fifth line must be sung twice.

1. Come ye, who love the Lord, And feel his quick'ning pow'r; U - nite with one ae - cord His good-ness to a - dore,  
2. He left his throne a - bove, His glo - ry laid a - side, Came down on wings of love, And wept, and bled, and died,  
3. He burst the grave, he rose Vie - to - rious from the dead, And thence his van-quish'd foes, In glo - rious tri - umph led,

To heav'n and earth, To heav'n and earth a - loud pro - claim Your great Re - dee - mer's glo - rious name.  
The pangs he bore, The pangs he bore, what tongue can tell, To save our souls from death and hell.  
Up through the heav'ns, Up through the heav'ns the conq' - ror rode, Tri - um - phant to the throne of God.

See my Shepherd gent-ly guide To the rich and ver-dant meads, Where the cool-ing wa-ters glide, Where his flock in safe-ty feeds.

## NIGHT. 7s.

Arranged by S. P. TUCKERMAN.

Gent-ly fall the dews of eve, Rai-sing still the lan-guid flow'rs; Sweetly flow the tears that grieve, O'er a mourner's strick-en hours.

# TRIBULATION. 7s.

Subject from WINTER.  
Arranged by S. P. TUCKERMAN.

103

Musical score for 'TRIBULATION' in 2/4 time, key of D major. The score consists of four staves: two for the vocal melody and two for the piano accompaniment. The vocal melody is written in a single line with lyrics underneath. The piano accompaniment is written in grand staff notation (treble and bass clefs). The piece concludes with a double bar line.

Tri - als make the prom-ise sweet, Tri - als give new life to pray'r, Bring me to my Sa - viour's feet, Lay me low and keep me there.

# REUNION. 7s.

S. P. TUCKERMAN.

Musical score for 'REUNION' in 3/4 time, key of D major. The tempo/mood is indicated as 'Slow and with expression.' The score consists of four staves: two for the vocal melody and two for the piano accompaniment. The vocal melody begins with a rest for four measures before entering. The piano accompaniment provides harmonic support throughout. The piece concludes with a double bar line.

Slow and with expression.

Though we here shall meet no more, Yet there is a brigh - ter shore ; There re - leas'd from toil and pain, We that loved shall meet a - gain.

1. Now the shades of night are gone, Now the morn-ing light is come; Lord, may we be thine to - day—Drive the shades of sin a - way.

2. When our work of life is past, O, re-ceive us, then at last; Night and sin will be no more, When we reach the heav'nly shore.

## THEODORA. 7s.

Adapted from HANDEL.  
By J. H. C., Jr.

Sov'reign Ru - ler of the skies, Ev - er gra-cious, ev - er wise: All my times are in thy hand, All e - vents at thy command.

# VINTON'S CHANT. 7s.

105

Hark! that shout of rapt'rous joy, Burst-ing forth from yon-der cloud; Je-sus comes, and through the sky, An-gels tell their joy a-loud.

# NAPLES. 7s.

From PLEYEL.

Come, said Je-sus' sa-cred voice, Come, and make my paths your choice; I will guide you to your home: Wea-ry sin-ners, hith-er come.

[14]

Wake from sleep, a - rise from death— See the bright, the liv - ing path ; Watchful tread that path—be wise ; Leave thy fol - ly, seek the skies.

## CHATHAM. 7s.

Arranged from WEBER.

Seek, my soul, the nar-row gate, En - ter, ere it be too late ; Ma - ny ask to en - ter there, When too late to of - fer prayer.

# NORWICH. 7s.

107

1. Gent-ly glides the stream of life, Oft a - long the flow'-ry vale; Or im - pet-u-ous down the cliff, Rush-ing roars when storms as - sail.

2. 'Tis an ev - er va - ried flood, Al-ways roll-ing to its sea: Slow, or quick, or mild, or rude, Tend-ing to e - ter - ni - ty.

# INVITATION. 7s.

S. P. TUCKERMAN.

Hith-er come, for here is found, Balm for ev'-ry bleed-ing wound; Peace which ev - er shall en - dure, Rest e - ter - nal, sa-cred, sure.

Rock of a - ges, cleft for me, Let me hide my - self in thee! Let the wa - ter and the blood,

The first system of the musical score is written in 2/4 time with a key signature of one flat (Bb). It consists of four staves: a vocal melody line, a piano accompaniment line, and two additional staves for the piano accompaniment. The lyrics are: "Rock of a - ges, cleft for me, Let me hide my - self in thee! Let the wa - ter and the blood,"

From thy side a heal - ing flood, Be of sin the dou - ble cure, Save from wrath and make me pure.

The second system of the musical score continues the melody and accompaniment. The lyrics are: "From thy side a heal - ing flood, Be of sin the dou - ble cure, Save from wrath and make me pure."

Musical score for the first system of 'TURIN.' The system consists of four staves. The top two staves are vocal parts (Soprano and Alto) in treble clef with a key signature of one flat (B-flat) and common time (C). The bottom two staves are piano accompaniment in treble and bass clef. The lyrics are: 'Son of God, thy bless - ing grant, Still sup - ply my ev' - ry want; Tree of life, thine in - fluence shed,'

Musical score for the second system of 'TURIN.' The system consists of four staves. The top two staves are vocal parts (Soprano and Alto) in treble clef with a key signature of one flat (B-flat) and common time (C). The bottom two staves are piano accompaniment in treble and bass clef. The lyrics are: 'With thy fruit my spi - rit feed; Tree of life, thine in - fluence shed, With thy fruit my spi - rit feed.'

Praise, my soul, the God that sought thee, Wretched wand'rer, far a - stray : Found thee lost, and kind-ly brought thee, From the paths of death a - way.

## LOVE. 8s &amp; 7s.

From BEETHOVEN.

Lord, this bo-som's ar-dent feel-ing, Vain-ly would my lips ex - press ; Low be-fore thy footstool kneeling, Deign thy sup-pliant's prayer to bless.

## SLEEP. 8s & 7s.

Adapted from WM. SHORE.  
By S. P. TUCKERMAN.

111

Ho-liest breathe an eve-ning blessing, Ere re-pose our spir-its seal; Sin and want, we come con-fess-ing, Thou can'st save, and thou can'st heal.

The musical score for 'SLEEP' is written for four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment (Right and Left Hand). The key signature is one sharp (F#), and the time signature is common time (C). The melody is simple and hymn-like, with a final cadence on a whole note. The lyrics are written below the vocal staves.

## SALVATION. 8s & 7s.

MATTHEW CAMIDGE.  
Organist of the Cathedral, York, Eng.

Hail thou long ex-pect-ed Je-sus, Born to set thy peo-ple free: From our sins and fears re-lease us, Let us find our rest in Thee.

The musical score for 'SALVATION' is written for four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment (Right and Left Hand). The key signature is two sharps (F# and C#), and the time signature is common time (C). The melody is more complex than the first piece, featuring a series of eighth and sixteenth notes. The lyrics are written below the vocal staves.

On thy love my heart re - po - ses— Hear me draw my falt'ring breath; Raise me, lest my eye - lid clo - ses, Lest I sleep the sleep of death.

## SICILIAN HYMN. 7s, or 8s &amp; 7s.

From MOZART.

Lord, dis-miss us with thy bless-ing, Fill our hearts with joy and peace; Let us all, thy love pos - sess-ing, Tri-umph in re - deem-ing grace.

1. Je - sus, Sa-viour of my soul, Let me to thy bo - som fly, While the waves of trouble roll, While the tem - pest still is high.

2. Lord, this bosom's ar-dent feeling, Vain-ly would my lips ex - press Low be - fore thy foot-stool kneeling, Deign thy suppliant's pray'r to bless.

Hide me, O my Sa-viour, hide, Till the storm of life is past; Safe in - to the ha - ven guide; O re - ceive my soul at last.

Let thy grace my soul's chief treasure, Love's pure flame with-in me raise, And since words can ne - ver mea - sure, Let my life show forth thy praise.

Guide me, O thou great Je - ho - vah, Pil - grim through this bar - ren land; I am weak, but thou art migh - ty,

The first system of the musical score for 'LEICESTER'. It consists of four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment (Right and Left Hand). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal staves.

Hold me in thy pow'r - ful hand;—Bread of heav - en, Bread of heav - en, Feed me till I want no more.

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are written below the vocal staves. The system ends with a double bar line.

Al - though the vine its fruit de - ny, The bud - ding fruit tree droop and die, No oil the ol - ive yield—

The first system of the musical score is written in 3/2 time. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The lyrics are: "Al - though the vine its fruit de - ny, The bud - ding fruit tree droop and die, No oil the ol - ive yield—". The melody consists of eighth and sixteenth notes, with some rests. The piano accompaniment includes chords and single notes, with some grace notes.

Yet, will I trust me in my God: Yea, bend, re - joic - ing to his rod, And by his grace be heal'd.

The second system of the musical score continues the melody and accompaniment. The lyrics are: "Yet, will I trust me in my God: Yea, bend, re - joic - ing to his rod, And by his grace be heal'd." The musical notation follows the same style as the first system, with a vocal line and piano accompaniment in 3/2 time.

Thou heav'n of heav'ns, his vast a - bode, Pro - claim the glo - ries of thy God; Ye worlds de - clare his

might— He spake the word, and ye were made: Dark - ness and dis - mal cha - os fled, And dark - ness sprung to light.

# JUDAH. 6s, 8s & 4s.

Ancient Hebrew Melody.  
Arranged by J. H. C., Jr.

117

The first system of the musical score consists of four staves. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in treble and bass clefs. The key signature has one flat (B-flat) and the time signature is common time (C). The melody is written in a style with many ties and slurs, suggesting a continuous, flowing line. The lyrics are written below the vocal staves.

The God of Abr'-ham praise, Who reigns en-thron'd a - bove; An-cient of ev - er - last - ing days, And God of love, Je-

The second system of the musical score also consists of four staves, continuing the vocal and piano parts from the first system. The notation and key signature remain the same. The lyrics continue below the vocal staves.

ho - vah, great I AM: By earth and heav'n con - fess'd, I bow, and bless the sa - cred name, For - ev - er bless'd.

1. Rise, my soul, and stretch thy wings, Thy bet - ter por - tion trace; Rise, from tran - si - to - ry things, Tow'rd heav'n thy destin'd place.

2. Cease, my soul, O cease to mourn, Press on-ward to the prize; Soon thy Sa - viour will re - turn, To take thee to the skies.

Sun, and moon, and stars de - cay—Time shall soon this earth re - move; Rise, my soul, and haste a - way, To seats pre-par'd a - bove.

There is ev - er - last - ing peace, Rest, en - du - ring rest in heav'n, There will sor - row ev - er cease, And crowns of joy be giv'n.

\* Must be sung without the usual pauses at the double bars.

**Briskly.**

1. Since I've known a Sa-viour's name, And sin's strong fet - ters broke, Care - ful with - out care I am, Nor feel my ea - sy yoke.  
2. To the des - ert or the cell, Let oth - ers blind - ly fly: In this e - vil world I dwell, Nor fear its en - mi - ty;  
3. O that all the world might know Of liv - ing, Lord, to thee, Find their heav'n be - gun be - low, And here thy goodness see;

Joy - ful now my faith to show, I find his ser - vice my re - ward; All the work I do be - low, Is light for such a Lord.  
Here I find a house of pray'r, To which I in - ward - ly re - tire: Walk - ing un - con - cern'd in care, And un - con - sum'd in fire.  
Walk in all the works pre - par'd By thee to ex - er - cise their grace, Till they gain their full re - ward, And see Thee face to face.

\* Must be sung without the usual pauses at the double bars.

There is a calm for those who weep, A rest for wea-ry pil-grims found; They soft-ly lie, and sweet-ly sleep, Low in the ground.

## ISRAEL. II. 5, or 10s.

Rise, crown'd with light, imperial Salem rise, Exalt thy tow'ring head, and lift thine eyes; See heav'n its sparkling portals wide display, And break upon thee In a flood of day.

# EPIPHANY. 11s & 10s.

Adapted from SAM'L WEBBE,  
by J. H. C., Jr.

121

Bright - est and best of the sons of the morn - ing, Dawn on our dark - ness and lend us thy aid;

The first system of the musical score for 'Epiphany' is written in 3/2 time with a key signature of one flat (B-flat). It consists of four staves: two vocal staves (Soprano and Alto) and a piano accompaniment (Grand Staff). The lyrics are 'Bright - est and best of the sons of the morn - ing, Dawn on our dark - ness and lend us thy aid;'. The piano part features a simple harmonic accompaniment with chords and single notes.

" Star of the East the ho - ri - zon a - dorn - ing, Guide where the in - fant Re - deem - er is laid.

The second system of the musical score continues the melody and accompaniment. It also consists of four staves. The lyrics are '" Star of the East the ho - ri - zon a - dorn - ing, Guide where the in - fant Re - deem - er is laid.'. The piano part continues with the same harmonic style, ending with a final chord.

Cast thy bur-den up - on the Lord, and He shall sus - tain thee: He ne - ver will suf - fer the righteous to fall; He is at thy

Cast thy bur-den up - on the Lord, and He shall sus - tain thee: He ne - ver will suf - fer the righteous to fall; He is at thy

right hand: Thy mer - cy, Lord, is great, and far a - bove the heav'ns: Let none be made a - sham - ed that wait up - on Thee.

right hand: Thy mer - cy, Lord, is great, and far a - bove the heav'ns: Let none be made a - sham - ed that wait up - on Thee.

# SENTENCE. No. 2.

From BEETHOVEN.

123

Slow, and with Expression.

Gra - cious Fa - ther, O Lord, hear us, When we call up - on Thee, O Lord, hear us,

Send down thy love, O Lord, up - on us, Mer - ci - ful Fa - ther, O Lord, hear us.

## SENTENCE. No. 3.

S. P. TUCKERMAN.

*Andante.*

The Lord is in his Ho - ly Tem - ple : Let all the earth keep si - lence, *p* si - lence, *pp* si - lence be - fore Him.

## SENTENCE. No. 4.

S. P. TUCKERMAN.

*Slow, and with Expression.*

The sacrifices of God are a broken spi - rit, A bro - ken and a contrite heart, O God ! O God ! O God ! thou wilt not de - spise.

*Organ.* *Voice.*

# ANTHEM. JUBILATE DEO.

BENJAMIN CARR.  
Arranged by CH. ZEUNER.

125

O - - be joy - ful, be joy - ful in the Lord, all ye lands! Serve the Lord with glad - ness and come be - fore his

O - - be joy - ful, be joy - ful in the Lord, all ye lands! Serve the Lord with glad - ness and come be - fore his

The first system of the musical score is written in 3/2 time. It features two vocal staves (Soprano and Alto) and a piano accompaniment consisting of a grand staff (Treble and Bass clefs). The lyrics are: "O - - be joy - ful, be joy - ful in the Lord, all ye lands! Serve the Lord with glad - ness and come be - fore his". The piano part includes a melodic line in the right hand and a harmonic accompaniment in the left hand.

pre - sence with a song, Be ye sure that the Lord he is God; it is he that hath made us and not we our -

pre - sence with a song, Be ye sure that the Lord he is God; it is he that hath made us and not we our -

The second system of the musical score continues the melody and accompaniment from the first system. The lyrics are: "pre - sence with a song, Be ye sure that the Lord he is God; it is he that hath made us and not we our -". The musical notation follows the same format as the first system, with vocal staves and a piano grand staff.

selves : We are his peo - ple, and the

We are his peo - ple, and the sheep, the sheep of his pas - ture, We are his peo - ple, and the

The first system of the musical score consists of two systems of staves. The top system has a vocal line and a piano line. The vocal line begins with a rest, followed by the lyrics 'selves :'. The piano line begins with a rest, followed by the lyrics 'We are his peo - ple, and the'. The second system continues the vocal and piano lines with the lyrics 'We are his peo - ple, and the sheep, the sheep of his pas - ture, We are his peo - ple, and the'. The piano line includes various musical notations such as rests, notes, and accidentals.

sheep of his pas - ture; O go your way in - to . . . . his gates with thanks-giv - ing, and in - to his courts with

sheep of his pas - ture; O go your way in - to . . . . his gates with thanks-giv - ing, and in - to his courts with

The second system of the musical score consists of two systems of staves. The top system has a vocal line and a piano line. The vocal line begins with the lyrics 'sheep of his pas - ture; O go your way in - to . . . . his gates with thanks-giv - ing, and in - to his courts with'. The piano line begins with the lyrics 'sheep of his pas - ture; O go your way in - to . . . . his gates with thanks-giv - ing, and in - to his courts with'. The piano line includes various musical notations such as rests, notes, and accidentals.

praise, be thank-ful un - to Him, and speak good of His name: For the Lord is gra - cious, His mer - cy is

praise, be thank-ful un - to Him, and speak good of His name: For the Lord is gra - cious, His mer - cy is

The first system of the musical score consists of three staves. The top two staves are for vocal parts, and the bottom staff is for piano accompaniment. The music is in a key with one sharp (F#) and a 4/4 time signature. The lyrics are written below the vocal staves.

ev - er - last - ing, and His truth en - du - reth from gen - e - ra - tion to gen - e - ra - - - - - tion.

ev - er - last - ing, and His truth en - du - reth from gen - e - ra - tion to gen - e - ra - - - - - tion.

The second system of the musical score continues the composition. It also features three staves: two for vocal parts and one for piano accompaniment. The lyrics are written below the vocal staves, and the system concludes with a double bar line.

The musical score is written for a vocal ensemble and piano accompaniment. It is in the key of B-flat major (two flats) and common time. The score is divided into two systems. The first system contains the vocal melody and piano accompaniment for the first line of the Gloria Patri. The second system contains the vocal melody and piano accompaniment for the second line. The piano accompaniment consists of a right-hand part and a left-hand part. The vocal parts are written in a single line, with the lyrics written below the notes. The lyrics are: "Glo - ry be to the Fa-ther, and to the Son, and to the Ho-ly Ghost; As it was in the be - gin - ning, is now, and ev - er shall be, world with-out end, world without end, A - men, A - men, A - men." The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

Glo - ry be to the Fa-ther, and to the Son, and to the Ho-ly Ghost; As it

was in the be - gin - ning, is now, and ev - er shall be, world with-out end, world without end, A - men, A - men, A - men.

# THANKSGIVING ANTHEM.

S. P. TUCKERMAN.

129

*Allegretto.*

The first system of the musical score consists of four staves. The top two staves are for vocal parts, and the bottom two are for piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo is marked 'Allegretto.' The first vocal staff begins with the lyrics 'I will praise Thee, O God, and give thanks un - to thy name; I will praise Thee' and is marked 'Forte.' The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

The second system continues the musical score with four staves. The vocal parts continue with the lyrics 'O God, and give thanks un - to thy name. I will praise Thee, I will praise Thee,' and are marked 'Mezzo Forte.' The piano accompaniment continues with sustained chords and melodic fragments, supporting the vocal lines.

I will sing to Thee, O Lord; **Forte.** I will praise Thee, I will  
 I will sing to Thee, O Lord; I will praise Thee, I will, I will  
 I will sing to Thee, O Lord, **Forte.** I will praise Thee, I will praise Thee, I will  
 I will,

sing to Thee, O Lord, I . . . will sing to Thee, . . . O Lord, and praise thy name.  
 sing to Thee, O Lord, I will sing to Thee, O Lord, and praise thy name.  
 I will sing to Thee, O Lord, and praise thy name.

First system of the hymn. It consists of four staves. The top two staves are vocal parts (Soprano and Alto), and the bottom two are piano accompaniment (Right and Left Hand). The key signature is one sharp (F#), indicating G major. The lyrics are: "I . . . will praise Thee, I . . . will praise Thee, I . . . will sing to Thee, to Thee, O Lord,".

Second system of the hymn. It continues the four-staff format. The lyrics are: "O Lord, my King, I will praise Thee, I will praise Thee, I will sing to Thee, I will".

praise Thee, I will praise Thee, I will sing to Thee, O God, I will praise Thee,

praise Thee, I will praise Thee, I will sing to Thee, O God, I will praise Thee,

I will sing to Thee **Fortissimo.** For - - ev - er and ev - er - more, A - men.

I will sing to Thee **Fortissimo.** For - - ev - er and ev - er - more, A - men.

**Fortissimo.**

# QUARTETTE. "HEAR MY PRAYER, O LORD."

Adapted from "WINTER."  
By WM. SHORE, Eng.

133

*Andante.*

Hear my pray'r, hear my pray'r, O Lord, Give ear, give ear to my sup - pli - ca - tion, Give ear, give ear to

Hear my pray'r, hear my pray'r, O Lord, Give ear, give ear to my sup - pli - ca - tion, Give ear, give ear to

Hear my pray'r, hear my pray'r, O Lord, Give ear, give ear to my sup - pli - ca - tion, Give ear, give ear to

my sup - pli - ca - tion, O Lord, O Lord, O Lord, hear my pray'r, O Lord, hear my pray'r, O Lord, hear my

my sup - pli - ca - tion, O Lord, O Lord, O Lord, hear my pray'r, O Lord, hear my pray'r, O Lord, hear my

my sup - pli - ca - tion, O Lord, O Lord, O Lord, hear my pray'r, O Lord, hear my pray'r, O Lord, hear my

pray'r, O Lord, hear my pray'r, In thy faith - ful - ness, an - swer me, and in thy right - eous - ness, O  
 pray'r, O Lord, hear my pray'r, In thy faith - ful - ness an - swer me, and in thy right - eous - ness, O  
 pray'r, O Lord, hear my pray'r, In thy faith - ful - ness an - swer me, an - swer me, and in thy right - eous - ness, O  
 Lord, Hear my pray'r, Hear my pray'r, hear my pray'r, Give ear to my sup - pli - ca - tion,  
 Lord, Hear my pray'r, Hear my pray'r, hear my pray'r, Give ear, give ear to my sup - pli - ca - tion,  
 Lord, Hear my pray'r, Hear my pray'r, hear my pray'r, Give ear, give ear to my sup - pli - ca - tion,

*Cres.* *mf* *pp* *Cres.*

O Lord, O Lord, O Lord, hear my pray'r, Give ear, give ear to my sup - pli - ca - tion, O Lord,

*Cres.* *mf* *pp* *Cres.*

O Lord, O Lord, O Lord, hear my pray'r, Give ear, give ear to my sup - pli - ca - tion, O Lord,

*Cres.* *mf* *pp* *Cres.*

O Lord, O Lord, O Lord, hear my pray'r, Give ear, give ear to my sup - pli - ca - tion, O Lord,

*pp* *pp* *pp* *pp*

O Lord, O Lord, hear my pray'r, Give ear to my sup - pli - ca - - - tion.

O Lord, O Lord, hear my pray'r, Give ear to my sup - pli - ca - - - tion.

O Lord, O Lord, hear my pray'r, Give ear to my sup - pli - ca - - - - - tion.

1. Soft - ly now the light of day, Fades up - on my sight a - way; Free from care, from

1. Soft - ly now the light of day, Fades up - on my sight a - way; Free from care, from

The first system of the musical score for 'Evening Prayer'. It consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is common time (C). The lyrics are: '1. Soft - ly now the light of day, Fades up - on my sight a - way; Free from care, from'.

la - - bor free, Lord, I would com - mune with Thee.

la - - bor free, Lord, I would com - mune with Thee.

Organ.  
ritard.

The second system of the musical score. It continues the vocal parts and piano accompaniment. The lyrics are: 'la - - bor free, Lord, I would com - mune with Thee.' The system concludes with an organ solo marked 'Organ.' and 'ritard.' (ritardando).

2. Soon for me the light of day, Shall for - ev - er pass a - - way;

2. Soon for me the light of day, Shall for - ev - er pass a - - way;

Then from sin and sor - - row free, Take me, Lord, to dwell with Thee.

Then from sin and sor - - row free, Take me, Lord, to dwell with Thee.

## 1st Treble.



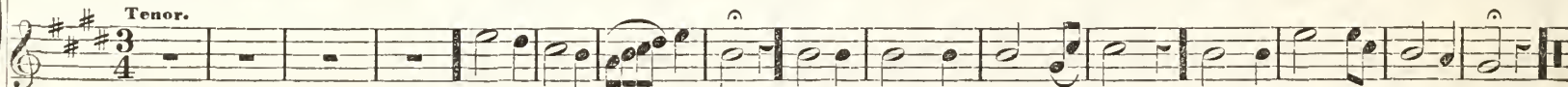
1. Watchman! tell us of the night, What its signs of prom-ise are. Trav'ller! o'er yon mountain's height, See that glo - ry beaming star.  
 2. Watchman! does its beauteous ray Aught of hope or joy fore - tell? Trav'ller! yes; it brings the day, Prom-is'd day of Is - ra - el.

## 2nd Treble.



3. Watchman! tell us of the night, High - er yet that star ascends; Trav'ller! bless-ed - ness and light, Peace and truth its course portends.  
 4. Watchman! will its beams a-lone Gild the spot that gave them birth? Trav'ller! a - ges are its own; See, it bursts o'er all the earth.

## Tenor.



5. Watchman! tell us of the night, For the morning seems to dawn. Trav'ller! dark - ness takes its flight; Doubt and ter - ror are withdrawn.  
 6. Watchman! let thy wand'rings cease; Hie thee to thy qui - et home. Trav'ller! lo! the Prince of Peace, Lo! the Son of God, is come.

## Bass.



## Organ.



# GLORIA PATRI. From Jackson's Jubilate in F.

139

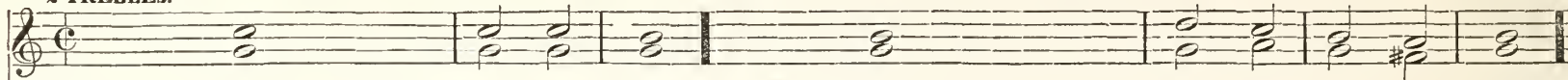
The first system of the musical score consists of four staves. The top two staves are for vocal parts, and the bottom two are for piano accompaniment. The key signature is one flat (B-flat) and the time signature is common time (C). The vocal melody begins with a half note G4, followed by a half note A4, and then a series of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody of half and quarter notes in the right hand.

Glo - ry, Glo - ry, Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly Ghost, As it

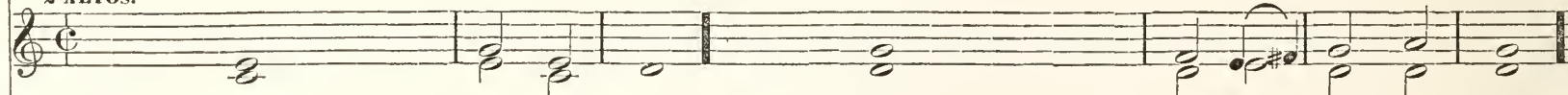
The second system continues the musical score with four staves. The vocal parts continue the melody from the first system, ending with a final A4 note. The piano accompaniment provides harmonic support with a consistent eighth-note bass line and a melody of half and quarter notes. The system concludes with a double bar line and repeat signs.

was in the be - gin - ning, is now, and ev - er shall be, world with - out end, A - men, A - men, A - - men.

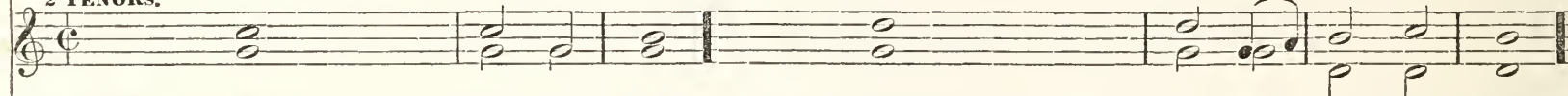
## 2 TREBLES.



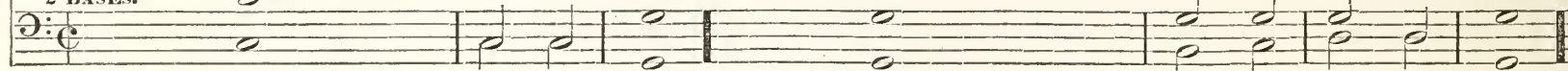
## 2 ALTOS.



## 2 TENORS.



## 2 BASES.



- |     |                         |            |          |                                              |             |          |         |
|-----|-------------------------|------------|----------|----------------------------------------------|-------------|----------|---------|
| 1.  | O come let us sing un   | to the     | Lord ;   | let us heartily rejoice in the               | strength of | our sal- | vation. |
| 3.  | For the Lord is a       | great      | = God,   | and a great                                  | King a -    | bove all | gods.   |
| 5.  | The sea is his,         | and he     | made it, | and his hands pre                            | par'd the   | dry =    | land.   |
| 7.  | For he is the           | Lord our   | God,     | and we are the people of his pasture and the | sheep of    | his      | hand.   |
| 10. | Glory be to the Father, | and to the | Son,     | and                                          | to the      | Ho - ly  | Ghost.  |



\* This Chant was received from Dr. Hodges with the Tenor written on its proper Clef,—but as the C clef is comparatively unknown in this country, the Editors take the responsibility of substituting the Treble Clef



1st TENOR. \* If sung by Four Voices, leave out the 2d Tenor.

2d TENOR.

2d TREBLE.  
1st TREBLE.

BASS.

|                                     |            |          |                                                |             |              |         |
|-------------------------------------|------------|----------|------------------------------------------------|-------------|--------------|---------|
| 1. O come let us sing un - - -      | to the     | Lord ;   | let us heartily rejoice in the . . . . .       | strength of | our sal-     | vation. |
| 3. For the Lord is a . . . . .      | great =    | God,     | and a great . . . . .                          | King a -    | bove all     | gods.   |
| 5. The sea is his, . . . . .        | and he     | made it, | and his hands pre . . . . .                    | par - ed    | the dry      | land.   |
| 7. For he is the . . . . .          | Lord our   | God,     | and we are the people of his pasture . . . . . | and the     | sheep of his | hand.   |
| 10. Glory be to the Father, . . . . | and to the | Son,     | and . . . . .                                  | to the      | Ho - ly      | Ghost.  |

|                                             |              |           |                                                   |            |           |         |
|---------------------------------------------|--------------|-----------|---------------------------------------------------|------------|-----------|---------|
| 2. Let us come before his presence . .      | with thanks- | giving,   | and show ourselves . . . . .                      | glad in    | Him with  | psalms. |
| 4. In his hand are all the corners . .      | of the       | earth,    | and the strength of the . . . . .                 | hills is   | his =     | also.   |
| 6. O, come, let us worship . . . . .        | and fall     | down      | and kneel be . . . . .                            | fore the   | Lord, our | Maker.  |
| 8. { O worship the Lord in the . . . .      | beauty of    | holiness, | let the whole earth . . . . .                     | stand in   | awe of    | him.    |
| 9. { For he cometh, for he cometh to . .    | judge the    | earth,    | and with righteousness to judge the world and the | peo - ple  | with his  | truth.  |
| 11. As it was in the beginning, is now, and | ev - er      | shall be, | world . . . . .                                   | with - out | end, A -  | men     |

# VENITE EXULTEMUS DOMINO. No. 3.

MORNING SERVICE.

WM. HAWES, England.

143

TENOR.

1st TREBLE.

2d TREBLE.

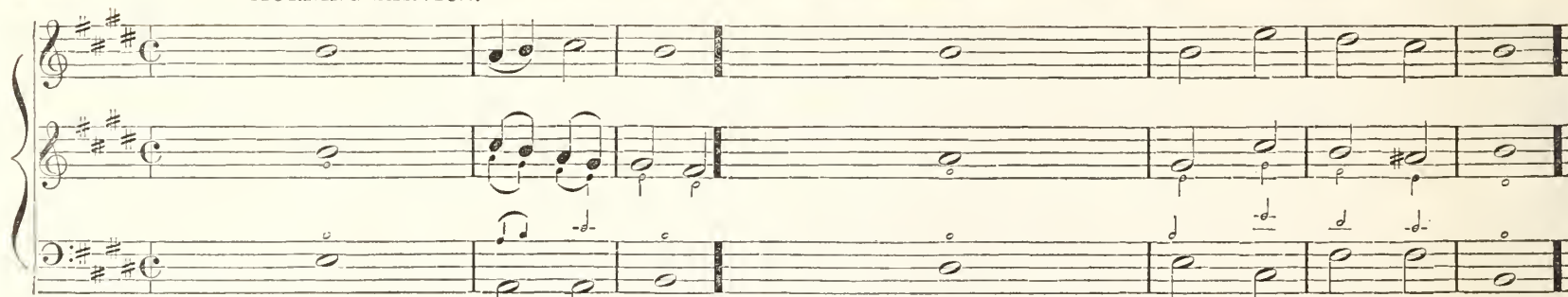
BASS.

|                                 |          |          |                                      |             |                         |         |
|---------------------------------|----------|----------|--------------------------------------|-------------|-------------------------|---------|
| 1. O come let us sing un        | to the   | Lord,    | let us heartily rejoice in the       | strength of | our sal                 | vation, |
| 3. For the Lord is a            | great    | God,     | and a great                          | King a      | bove all                | gods.   |
| 5. The sea is his               | and he   | made it, | and his hands pre                    | par - ed    | the dry                 | land,   |
| 7. For he is the                | Lord our | God,     | and we are the people of his pasture | and the     | sheep <sup>of his</sup> | hand,   |
| 10. Glory be to the Father, and | to the   | Son,     | and                                  | to the      | Ho - ly                 | Ghost,  |

|                                      |              |           |                                   |            |          |         |
|--------------------------------------|--------------|-----------|-----------------------------------|------------|----------|---------|
| 2. Let us come before his presence   | with thanks- | giving,   | and show ourselves                | glad in    | Him with | psalms. |
| 4. In his hand are all the corners.  | of the       | earth,    | and the strength of the           | hills is   | his =    | also.   |
| 6. O come let us worship             | and fall     | down      | and kneel be                      | fore the   | Lord our | Maker.  |
| { O worship the Lord in the          | beauty of    | holiness, | let the whole earth               | stand in   | awe of   | Him.    |
| { 8. For he cometh, for he cometh to | judge the    | earth,    | and with righteousness to judge } |            |          |         |
| 11. As it was in the beginning, is } |              |           | the world and the }               | peo - ple  | with his | truth.  |
| now, and }                           | ev - er      | shall be  | world                             | with - out | end, A - | men.    |

# VENITE EXULTEMUS DOMINO. No. 4. MORNING SERVICE.

AUTHOR, UNCERTAIN.



- |                             |            |          |                                              |             |              |         |
|-----------------------------|------------|----------|----------------------------------------------|-------------|--------------|---------|
| 1. O come let us sing un    | to the     | Lord ;   | let us heartily rejoice in the . . . . .     | strength of | our sal-     | vation. |
| 3. For the Lord is a        | great      | God,     | and a great . . . . .                        | King a -    | bove all     | gods.   |
| 5. The sea is his,          | and he     | made it, | and his hands pre                            | par - ed    | the dry      | land.   |
| 7. For he is the            | Lord our   | God,     | and we are the people of his pasture . . . . | and the     | sheep of his | hand.   |
| 10. Glory be to the Father, | and to the | Son,     | and . . . . .                                | to the      | Ho - ly      | Ghost.  |



- |                                             |              |           |                                                   |            |           |         |
|---------------------------------------------|--------------|-----------|---------------------------------------------------|------------|-----------|---------|
| 2. Let us come before his presence . .      | with thanks- | giving,   | and show ourselves                                | glad in    | Him with  | psalms. |
| 4. In his hand are all the corners . .      | of the       | earth,    | and the strength of the . . . . .                 | hills is   | his =     | also.   |
| 6. O, come, let us worship . . . . .        | and fall     | down      | and kneel be . . . . .                            | fore the   | Lord, our | Maker.  |
| 8. { O worship the Lord in the . . . .      | beauty of    | holiness, | let the whole earth                               | stand in   | awe of    | him.    |
| 9. { For he cometh, for he cometh to . .    | judge the    | earth,    | and with righteousness to judge the world and the | peo - ple  | with his  | truth.  |
| 11. As it was in the beginning, is now, and | ev - er      | shall be, | world . . . . .                                   | with - out | end, A -  | men.    |

# JUBILATE DEO.

WM. BEALE, England.

145

MORNING PRAYER.

|                                              |             |         |                                   |                 |            |        |
|----------------------------------------------|-------------|---------|-----------------------------------|-----------------|------------|--------|
| 1. O be joyful in the Lord,                  | all ye      | lands,  | serve the Lord with gladness, and | pre-sence       | with a     | song,  |
| 3. O go your way into his gates with thanks- | courts with | praise, | be thankful unto him, and         | come before his | speak good | of his |
| 5. Glory be to the Father, and               | to the      | Son,    | and                               | to the          | Ho - ly    | Ghost. |

|                                           |         |           |                                       |            |              |            |
|-------------------------------------------|---------|-----------|---------------------------------------|------------|--------------|------------|
| 2. Be ye sure that the Lord               | he is   | God,      | it is he that hath made us and not we | and the    | sheep of his | pasture.   |
| 4. For the Lord is gracious, his mercy is | ev - er | lasting,  | ourselves, we are his people          | rati - on  | gen - e -    | rati - on. |
| 6 As it was in the beginning, is now, and | ev - er | shall be, | world,                                | with - out | end, A -     | men.       |

## BENEDICTUS.

S. P. TUCKERMAN.

|                                          |                  |                               |           |                    |
|------------------------------------------|------------------|-------------------------------|-----------|--------------------|
| 1. Blessed be the Lord . . . . .         | God of Israel;   | for he hath visited . . . . . | and re-   | deem'd his people, |
| 3. As he spake by the mouth of his . . . | Ho - ly Prophets | which have been . . . . .     | since the | world be- gan,     |
| 5. Glory be to the Father, and . . . . . | to the Son,      | and . . . . .                 | to the    | Ho - ly Ghost,     |

|                                            |           |           |                        |            |            |          |
|--------------------------------------------|-----------|-----------|------------------------|------------|------------|----------|
| 2. And hath raised up a mighty sal - - -   | va - tion | for us    | in the house . . . . . | of his     | Ser - vant | David.   |
| 4. That we should be saved . . . . .       | from our  | enemies,  | and from the . . . . . | hand of    | all that   | hate us. |
| 6. As it was in the beginning, is now, and | ev - er   | shall be, | world . . .            | with - out | end, A -   | men.     |

# GLORIAS. (AFTER NAMING THE GOSPEL.)

147

No. 1

TALLIS.

No. 2.

J. HAWKINS, M. B.

No. 3.

Glo - ry be to Thee, O Lord.      Glo - ry be to Thee, O Lord.      Glo - ry be to Thee, O Lord.

No. 4.

No. 5.

No. 6.

Glo - ry be to Thee, O Lord.      Glo - ry be to Thee, O Lord.      Glo - ry be to Thee, O Lord.

The first system of the musical score consists of four staves. The top two staves are for vocal parts, and the bottom two are for piano accompaniment. The key signature is B-flat major (two flats) and the time signature is common time (C). The first staff begins with a forte (*f*) dynamic. The lyrics are written below the vocal staves.

1. Glory be to . . . . . God on high, and on earth . . . . . peace, good will tow'rds men.  
 2. We praise thee, we bless thee, we wor - ship thee, we glorify thee, we give thanks to thee for thy great glory.

The second system of the musical score continues the composition with four staves. It maintains the same key signature and time signature as the first system. The piano accompaniment staves begin with a mezzo-forte (*mf*) dynamic. The lyrics continue below the vocal staves.

3. O Lord God, . . . . . heav'n - ly King, God the . . . . . Fa - ther Al - = mighty.  
 4. O Lord, the only begotten Son . . . Je - sus Christ, O Lord God, Lamb of . . . . . God, Son of the Father.

*p*

5. That takest away the . . . . . sins of the world, have mercy up - on us.  
 6. Thou that takest away the . . . . . sins of the world, have mercy up - on us.  
 7. Thou that takest away the . . . . . sins of the world, re - - - - - ceive our prayer.  
 8. Thou that sittest at the right hand of . God the Father, have mercy . . . . . up - on us.

*f*

9. For thou . . . . . only art Holy, thou . . . . . on - ly art the Lord.  
 10. Thou, only, O Christ, with the Ho - ly Ghost, art most high in the . . . glory of God the Father. A - - - men.

1. Glory be to . . . . God on high, and on earth . . . peace, good will tow'rds men.  
 2. We praise thee, we } God on high, and on earth . . . peace, good will tow'rds men.  
     bless thee, we } wor-ship thee, we glorify thee, we } thee for thy great glory.

3. O Lord God, | heav'n-ly | King,

God the | Fa-ther | Al - | mighty. | 4. O Lord, the only begotten Son | Je-sus | Christ; | O Lord God, Lamb of | God, Son | of the | Father.

Choir Organ.

Bass Solo. Swell Organ. Full Organ.

- |                                           |             |         |      |          |         |         |                                |
|-------------------------------------------|-------------|---------|------|----------|---------|---------|--------------------------------|
| 5. That takest away the . . . .           | sins of the | world,  | have | mer - cy | up - on | us.     | 9. For thou   only art   holy, |
| 6. Thou that takest away the . .          | sins of the | world,  | have | mer - cy | up - on | us.     |                                |
| 7. Thou that takest away the . . .        | sins of the | world,  | re - | ceive =  | our =   | prayer. |                                |
| 8. Thou that sittest at the right hand of | God the     | Father; | have | mer - cy | up - on | us.     |                                |

Thou | on - ly, | art the | Lord. | 10. Thou, only, O } Ho - ly | Ghost, | art most high } | glory of | God the | Father. | A - | men.

Christ, with the } in the }

Swell Organ.

## EVENING SERVICE.

## Organ Note.

- |                                                                                    |            |         |                                        |               |              |          |
|------------------------------------------------------------------------------------|------------|---------|----------------------------------------|---------------|--------------|----------|
| 1. O sing unto the.....                                                            | Lord a new | song,   | for .....                              | he hath done  | marv' - lous | things.  |
| 3. The Lord declared .....                                                         | his sal-   | vation, | his righteousness hath he openly ..... | shewed in the | sight of the | heathen. |
| 5. Show yourselves joyful unto the Lord, .....                                     | all ye     | lands,  | sing, re - .....                       | joice =       | and give     | thanks.  |
| 7. With trumpets .....                                                             | also, and  | shawms, | O show yourselves joyful be- .....     | fore the      | Lord, the    | King.    |
| 9. Let the floods clap their hands and let the hills be joy-<br>ful together be- } | fore the   | Lord,   | for he.....                            | cometh to     | judge the    | earth    |
| 11. Glory be to the Father, and .....                                              | to the     | Son,    | and.....                               | to the        | Ho - ly      | Ghost.   |

## Organ Note.

- |                                                              |            |           |                                                  |             |              |          |
|--------------------------------------------------------------|------------|-----------|--------------------------------------------------|-------------|--------------|----------|
| 2. With his own right hand and with his .....                | ho - ly    | arm       | hath he .....                                    | gotten him- | self the     | victory. |
| 4. He hath remembered his mercy and truth }<br>towards the } | house of   | Israel,   | and all the ends of the world have seen the sal- | va - tion   | of our       | God.     |
| 6. Praise the Lord up - .....                                | on the     | harp      | sing to the harp with a .....                    | psalm =     | of thanks    | giving.  |
| 8. Let the sea make a noise and all that .....               | there - in | is,       | the round world, and .....                       | they that   | dwell there- | in.      |
| 10. With righteousness shall he .....                        | judge the  | world     | and the .....                                    | peo - ple   | with =       | equity.  |
| 12. As it was in the beginning, is now, and.....             | ev - er    | shall be, | world .....                                      | with - out  | end, A .     | men.     |

# BONUM EST CONFITERI.

EARL OF WILTON.

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EVENING SERVICE.

|                                              |        |       |                                  |          |         |          |
|----------------------------------------------|--------|-------|----------------------------------|----------|---------|----------|
| 1. It is a good thing to give thanks un-     | to the | Lord, | and to sing praises unto thy . . | name =   | O most  | Highest. |
| 3. Upon an instrument of ten strings and up- | on the | lute, | upon a loud instrument . . .     | and up = | -on the | harp.    |
| 5. Glory be to the Father, and . . . .       | to the | Son,  | and . . . . .                    | to the   | Ho - ly | Ghost.   |

|                                            |             |           |                                       |              |          |         |
|--------------------------------------------|-------------|-----------|---------------------------------------|--------------|----------|---------|
| 2. To tell of thy loving kindness early    | in the      | morning,  | and of thy                            | truth in the | night =  | season. |
| 4. For thou, Lord, hast made me glad       | through thy | works,    | and I will rejoice in giving praise } | ra - tions   | of thy   | hands.  |
| 6. As it was in the beginning, is now, and | ev - er     | shall be, | world . . . . .                       | with - out   | end, A - | men     |

## EVENING SERVICE.

1. God be merciful unto . . . us and bless us, and show us the light of his countenance and be - mer - ci - ful un - to us.

3. Let the people . . . . . praise thee..O God, yea, let . . . . . all the peo - ple praise thee.

5. Let the people . . . . . praise thee..O God, yea, let . . . . . all the peo - ple praise thee.

8. Glory be to the Father, and . to the Son, and. . . . . to the Ho - ly Ghost.

2. That thy way may be . . . . . known..upon earth, thy saving health a - mong all nations.

4. O let the nations re - - - - - joice..and be glad, for thou shalt judge the folk righteously and govern the na - tions up - on earth.

6. Then shall the earth bring . . . . . forth her increase, and God, ever our own God shall give us..his blessing.

7. God . . . . . shall = bless us, and all the ends of the world shall fear = Him.

9. As it was in the beginning, is now, and ev - er shall be, world . . . . . with - out end. A - men.

# BENEDIC ANIMA MEA.

EVENING SERVICE.

S. P. TUCKERMAN.

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|                                                      |                  |                                                  |                                       |
|------------------------------------------------------|------------------|--------------------------------------------------|---------------------------------------|
| 1. Praise the Lord, . . . . .                        | O my soul;       | and all that is within me, . . . . .             | praise his ho - ly name.              |
| 3. Who forgiveth . . . . .                           | all thy sin,     | and . . . . .                                    | heal - eth all..thine in - firmities. |
| 5. O praise the Lord, ye angels of his, ye that ex - | cel in strength; | ye that fulfil his commandments and hearken un - | to the voice..of his word.            |
| 8. Glory be to the Father, and . . . . .             | to the Son,      | and . . . . .                                    | to the Ho - ly Ghost.                 |

|                                                                  |                      |                           |                           |
|------------------------------------------------------------------|----------------------|---------------------------|---------------------------|
| 2. Praise the Lord, . . . . .                                    | O my soul,           | and for - - - - -         | get not all his benefits. |
| 4. Who saveth thy life . . . . .                                 | from de - struction, | and crowneth thee with    | lov - ing kindness.       |
| 6. O praise the Lord, all . . . . .                              | ye his hosts,        | ye servants of . . . . .  | his that do his pleasure. |
| 7. O speak good of the Lord all ye works of his in all places of | his do - minion,     | Praise thou the . . . . . | Lord = O my soul.         |
| 9. As it was in the oeginning, is now, and . . . . .             | ev - er shall be,    | world . . . . .           | with - out end, A - men.  |

# LAUDATE DOMINUM.

EVENING SERVICE.

May be sung on the 30th day of the month.

S. P. TUCKERMAN.

Unison.

Unison.

Unison.

- |                                  |               |           |                             |             |          |          |
|----------------------------------|---------------|-----------|-----------------------------|-------------|----------|----------|
| 1. O praise God . . . . .        | in his        | holiness, | praise him in the . . . . . | firm - ment | of his   | power,   |
| 3. Praise him in the . . . . .   | sound..of the | trumpet,  | praise him up - - - -       | on the      | lute and | harp,    |
| 5. Praise him upon the . . . . . | well.. tuned  | cymbals,  | praise him up - - - -       | on the      | loud =   | cymbals, |
| 7. Glory be to the Father, and . | to the        | Son,      | and . . . . .               | to the      | Ho - ly  | Ghost.   |

Unison.

Unison.

Unison.

- |                                            |               |           |                           |            |             |            |
|--------------------------------------------|---------------|-----------|---------------------------|------------|-------------|------------|
| 2. Praise him in his . . . . .             | no - ble      | acts,     | praise him according . .  | to his     | ex--cellent | greatness. |
| 4. Praise him in the . . . . .             | cymbals.. and | dances,   | praise him up - - - -     | on the     | strings and | pipe.      |
| 6. Let every thing that hath breath . .    | praise the    | Lord,     | Let every thing that hath | breath     | praise the  | Lord.      |
| 8. As it was in the beginning, is now, and | ev - er       | shall be, | world . . . . .           | with - out | end, A-     | men.       |

**DOUBLE CHANT. No. 1.**

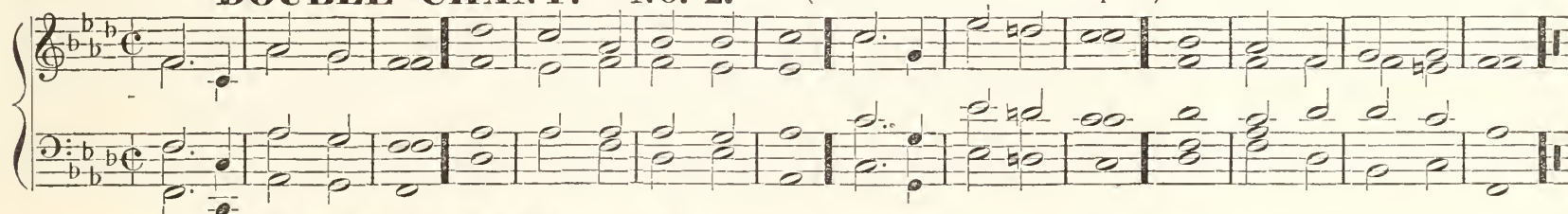
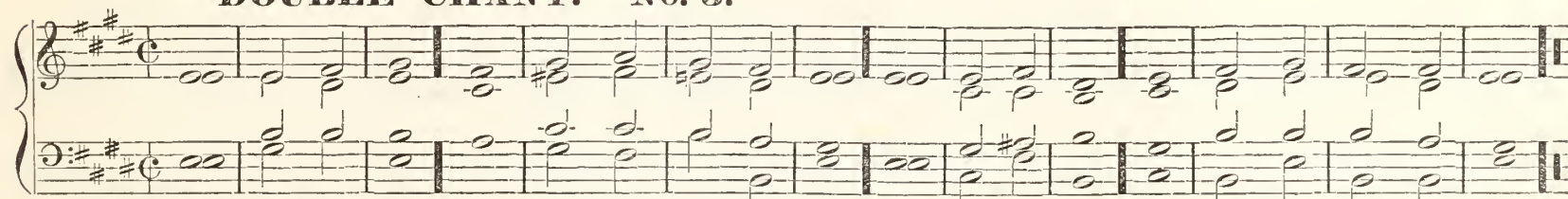
DR. KEMP, England.

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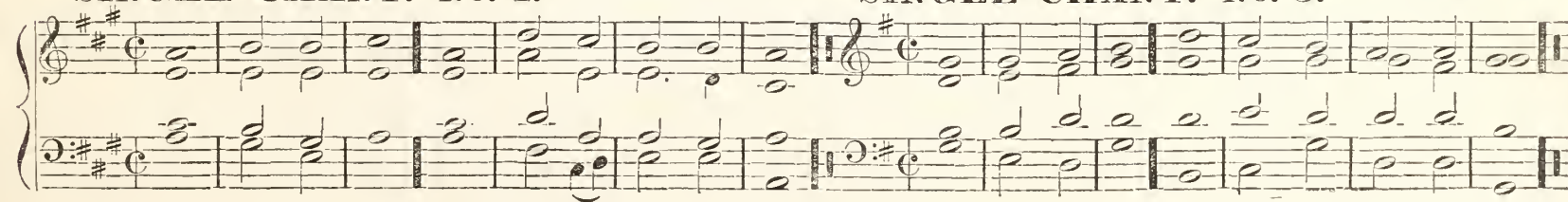
**DOUBLE CHANT. No. 2.**

(For the Benedicite omnia opera.)

EDWARD HODGES, Mus. Doc.

**DOUBLE CHANT. No. 3.****SINGLE CHANT. No. 4.** DR. TURNER, England.**SINGLE CHANT. No. 5.**

FARRANT.



## DOUBLE CHANT. No. 7.

REV. P. HENLEY, England.

**DOUBLE CHANT. No. 8.**

**159**

Double Chant No. 8 is a four-part setting in common time (C). The first two staves are for voices, featuring a melody of eighth and sixteenth notes with some ties. The last two staves are for piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line. The key signature is one flat (B-flat).

**DOUBLE CHANT. No. 9.**

**JOHN CLARKE, Mus. Doc.**

Double Chant No. 9 is a four-part setting in common time (C). The first two staves are for voices, featuring a melody of eighth and sixteenth notes with some ties. The last two staves are for piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line. The key signature is one sharp (F#).

Double Chant No. 10 by Matthew Cambridge. The score is written for four staves. The first two staves are for voices (Soprano and Alto), and the last two are for piano accompaniment (Right and Left Hand). The key signature is B-flat major (two flats) and the time signature is common time (C). The music consists of 16 measures. The vocal parts feature a mix of half notes, quarter notes, and eighth notes, often beamed together. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

## DOUBLE CHANT. No. 11.

S. P. TUCKERMAN.

Double Chant No. 11 by S. P. Tuckerman. The score is written for four staves, following the same layout as No. 10 (two vocal staves and two piano accompaniment staves). The key signature is B-flat major (two flats) and the time signature is common time (C). The music consists of 16 measures. The vocal parts feature a mix of half notes, quarter notes, and eighth notes, often beamed together. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

Don. Martin

Jan 1920

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